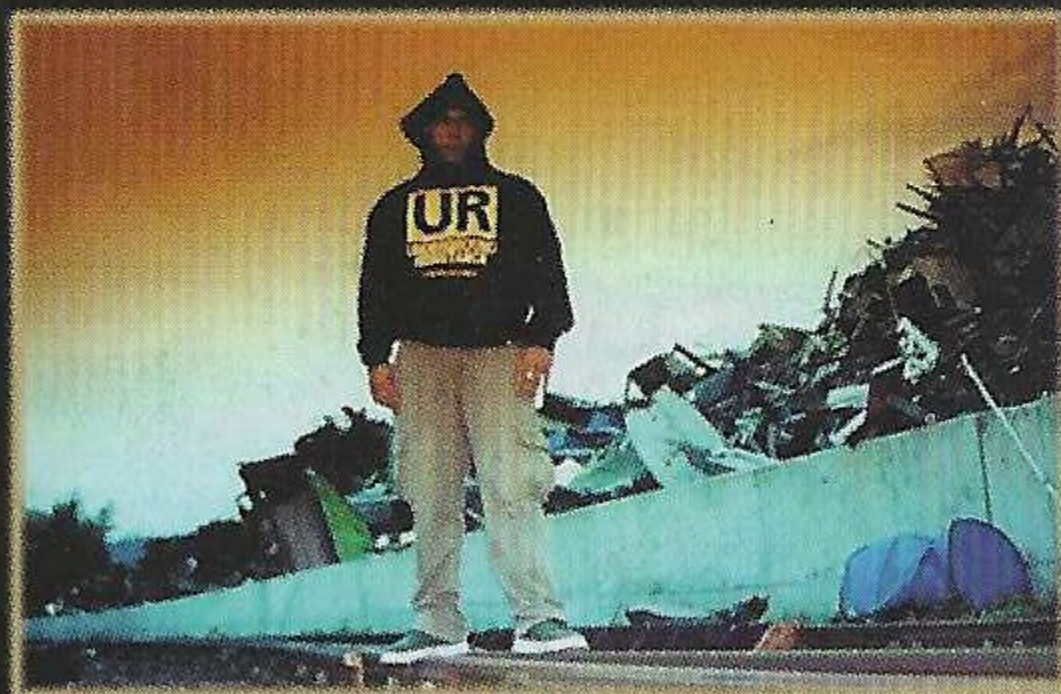


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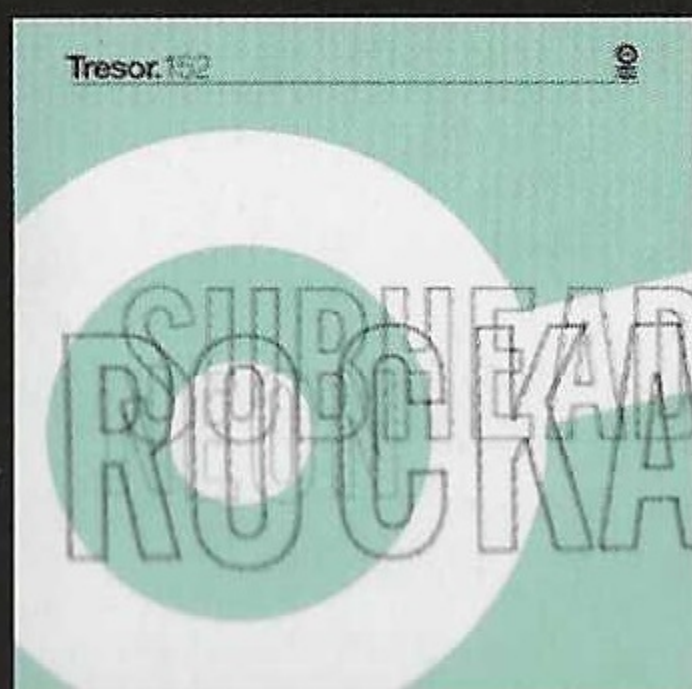
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EDITORIAL

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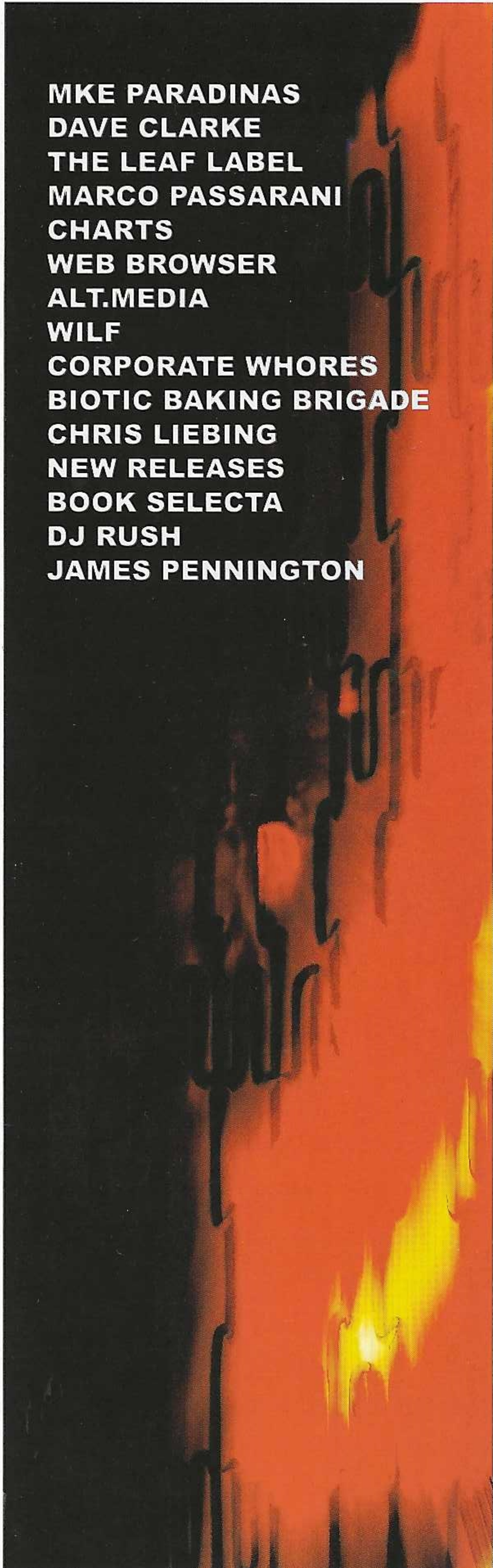
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Apology: The article in Overload Version 3.0 entitled 'The Lad's Mag' was written by Jon Parker, not Jon Parker. Sorry.

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would offend American IDmers ['Intelligent Dance Music']. Even the beatless ones like 'The Wheel' off 'Bluff Limbo' [his mu-ziq album from 1992] have got a rhythm to them." So, like Luke Vibert you're addicted to beats? (Luke told Overload in issue 1 that he finds it hard to omit them...). "It goes back to the dancing thing. I like beats. It's whoever doesn't like beats that's weird. Pasty-faced Ritornell fans..."

It only takes a quick root through his back-catalogue to realise Mike doesn't at all ride the conveyor belt of formulaic dance music. Take 'Hectors House', the opener to 'Bluff Limbo', funk'd to the max but with distorted beats and far from metronomic boom-boom-boom. Or 1997's 'Urmer Bile Tracks'; two EPS of dancefloor friendly aggressive drum'n'bass action, and yet 'Let Let' features samples from Ornette Coleman's free jazz master piece 'Virgin Beauty'. Loading his records with melody is an obsession. Snake-like refrains weave a hypnotic spell, wrapping their sugary forms around the beats of so many of his tunes. Layer upon layer of melody and harmony feature often, not to mention a profusion of ethereal chords. "It's just the same as variations in classical music," he justifies. He applies this classical structure to any number of dance forms; fat hip-hop tinged beats form the backbone for children's lullabies instead of sinister street music, killer drum'n'bass cuts come replete with twisting high frequency refrains substituting the dark aura of gunshots and fight scenes.

PHOTO> Tom Magic Feet

MIKE PARADINAS

Like his Rephlex cohorts MIKE PARADINAS is a member of the rephreshing (sic) school of anti-theory. The need to make beautiful and crazy music is paramount, the need to explain it isn't, as Overload's RICHARD WILKES discovers.

"In these [soon coming to an end] days of static recorded media you are presented with an unchanging recording of a performance. What then is the point of constructing a justification - constructed by and for your frontal lobes - for a piece of music which primarily has emotional effects on your lower brain?" Okay, it may sound like he's theorising, but Mike Paradinas would much rather enjoy beautiful music than read about the text that goes with it. "Take the 'Ovalprocess' album [from German sound experimenter Oval] for instance" he continues, "I am glad I don't know all the academic bullshit associated with it's release 'cos what I bought was a CD with, it must be said, very nice artwork and some great music on it. Which made me happy." Happy, that's the bottom line - music changes the way you feel, theories only divert from that essential fact. Of course there are exceptions as Mike is all too aware. "If there is a process involved in the composition, it can be very worthwhile knowing it, such as John Cage where the process can be more important than the end result." But for Mike, along with many of the Rephlex crew, what he strives to create is an honest recognition of music's unique ability to affect us, to stir deep emotions from anguish to elation.

The unknown and the unpredictable within music can often intimidate and alienate listeners, and consequentially much of what we hear is unexciting. With Mike you rarely know what's coming next, which is ultimately what makes it so stimulating. However, like Rephlex cohort Aphex Twin, Mike is refreshingly open, far from highbrow, and as he explains it doesn't all need to be intellectually invigorating: "I can listen & enjoy pop music on Radio One all day and then listen to Parmegiani in the evening and not feel any conflict within myself." But balancing the fact that his recorded output - like others from the Rephlex fold - is unpredictable yet often undeniably funky, would he say he adheres to the dancefloor domain? "I'm a dance music lover and it should come through in the music. It's not meant to be all cerebral, although there is that aspect. Dancing combines the physical to the mental and that is where I'm coming from. I would describe the majority of what I've done as dance music, however much this

To add insult to injury these melodies so often make use of naff old keyboard sounds. Like the infamous "soundtrack" preset, developed by Eric Persing for Roland. Cheesy and staid it may be, but it still has much mileage for Mike. It even crops up on his new Kid Spatula LP on the track 'Snork Maiden', which ironically is one of the most arresting and out-there tunes on the album. Where most would scrimp and save for a new keyboard for its futuristic sounds, he is able to reach the same utopian depths with kit most would rather leave in the shed. But how? "I have always used shitty preset sounds, making them fit by timbre combination and repetition." But, I figured, he clearly sometimes spends a lot of time on sound design - so I put it to him. "Got the right bloke?" he deadpans. That's a good producer, I thought. Someone who can make utopian futuristic dream music - an area where the sounds are paramount - using just cheesy presets.

"I can listen & enjoy pop music on Radio One all day and then listen to Parmegiani in the evening and not feel any conflict within myself."

Mike has long refused to get involved in the technology race: "All my released stuff was on Atari using midi instruments." But now things are all set to change. Mike has spent his recent months getting friendly with a new set up, the latest Kid Spatula album being the last of the old guard. "It was after 'Royal Astronomy' [last year's mu-ziq album] that I decided to take the plunge and buy a Mac and get into a new set of sounds and a new way of working. It has taken a long time to get into, but I am now on track for a new album. The new Kid Spatula album - 'Full Sunken Breaks' was recorded during the same sessions as 'Royal Astronomy' but released 10 months later. My future stuff will be a whole new way of working..." Mike seems uncertain what people will make of the change - "I couldn't release it on Virgin" he admits, somewhat unsurprisingly. Bearing in mind he sat on 'Full Sunken Breaks' for ten months it could be a while before we hear the change. Indeed most of his releases are old when they reach the shops. But one thing's for sure, when it comes it'll be a far cry from the comfy slippers of staid dance.

Kid Spatula's 'Full Sunken Breaks' is currently available on Mike's own Planet Mu label.

DAVE CLARKE: GLAD ALL OVER?

WORDS> Nick Doherty

"I'm not going to go on the negative tip anymore. I went through years of being really fucked off and not getting paid and shit. It's turned around over the past few years and I don't want to go down that negative route. I just don't want to."

Things change. For the duration of his professional career, Dave Clarke has been answering questions. From journalists, obviously, identifiable through his self-corrections in responses, occasionally prefixed by "I've said this before, but..." From followers, fans and supporters, the people that surround the DJ booths post-set and continually fire e-mails through his website. From business partners and associates, attempting to establish what makes him tick. And most importantly from himself, as he charts his own progress and wrestles with a changing life and an increasingly optimistic outlook. Clarke operates in the bright light/white heat of critical significance. To use a political analogy, the like of which he himself is particularly fond, he is constantly 'on-message', unable to let himself slip or be misconstrued. A keyword search of most of his previous interviews would probably uncover numerous hits for 'angry', 'outspoken' and 'moody', adjectives that like it or not, will never be too far away from his media-constructed public perception. In an industry operating with the implication that the more your back is being slapped, the less likely you are to find a knife in it, he is awkward and aloof, a point of interest and knowing subject of half-truths and second or third-hand rumour relaying.

This circumstance is partly self-styled. Unashamedly proud of his achievement and standing, grey areas have never existed for Clarke. During the nineties he was often cast as the fearless techno rent-a-quote: somebody needs a good slagging? 'Quick, get Clarke on the blower...' He was and will probably continue to be the epitome of the DJ's mindset: self-sufficient, self-promoting, individual and unpredictable. But a new agenda is emerging. A little over a year ago he was involved in a car crash, ironically, given his reputation for driving at reckless rates, sustained whilst within

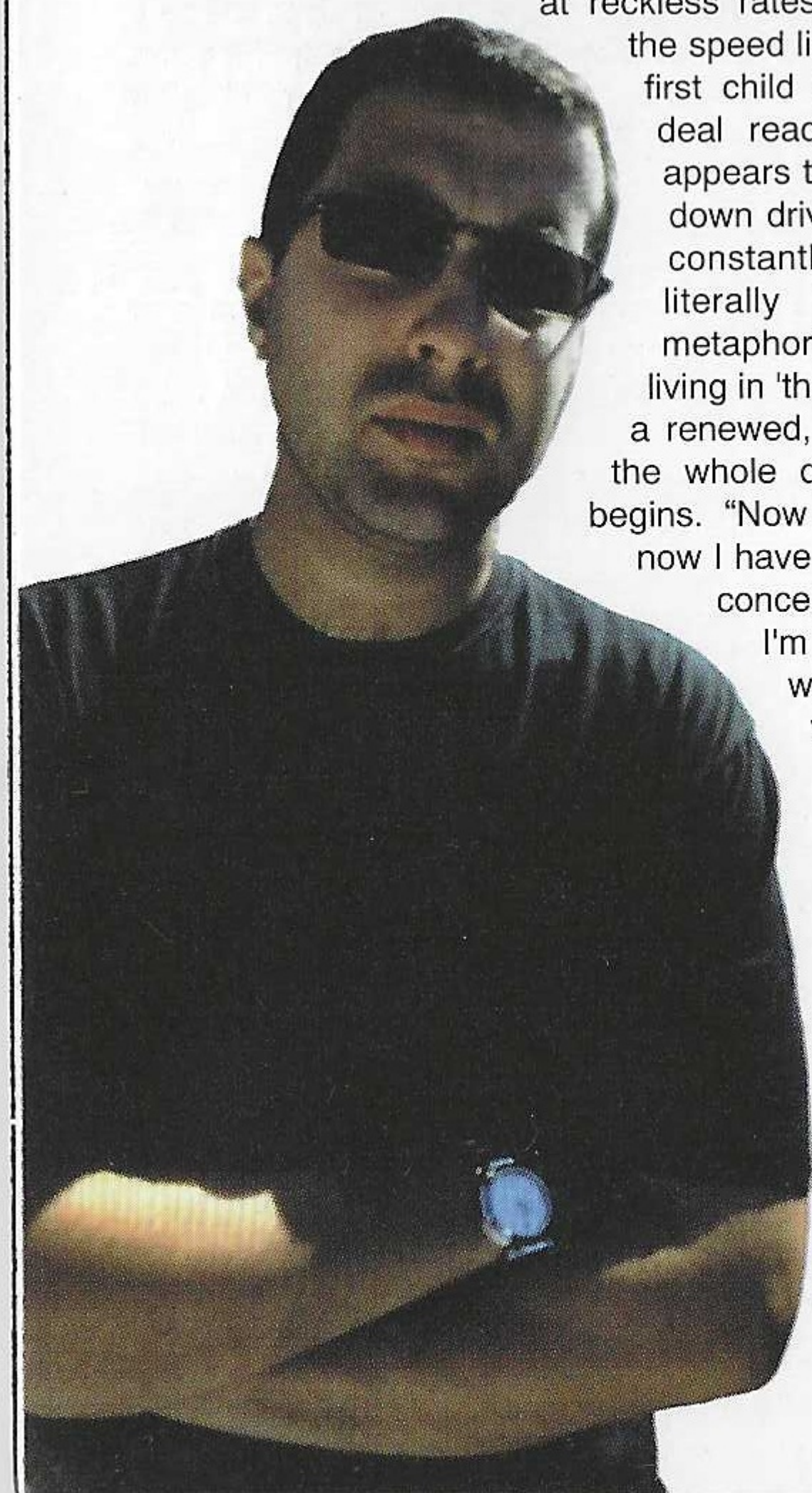
the speed limit. With the arrival of his first child imminent and an album deal ready to be inked, his life appears to be mirroring his slowed down driving. For someone that is constantly travelling, whether literally through the air or metaphorically in his profession, living in 'the present' has been given a renewed, rewarding meaning. "It's the whole delegation of things," he begins. "Now I don't drive anywhere, now I have a manager, so now I can concentrate on what I feel that I'm better at. Yes, I thought I was a good driver, but I wasted energy driving to DJ when I'm far better to be driven up there or to fly up there and then spend that energy to actually DJ. In the same way I feel why manage myself, when someone else can get a better deal for me and I can concentrate on what people want to sign me for which is making music? It took me years to develop that technique."

LEGAL BATTLES...

"It was frustrating. 'When's the new record out?' 'Oh, next year.' You know, you can't explain to people every time you meet someone 'I'm very pissed off with my record company, I haven't received a royalty cheque, in fact, I'm still waiting for certain statements.' You can't go into that detail with everyone that you meet, you just can't. So yes, I had to keep quiet about it and just deal with it. And it was a bit lonely to be honest."

The number of false starts that have befallen the recording career of Dave Clarke in the last five years will probably rival those made during the forthcoming Olympic Games. The 1996 album 'Archive One' had only been followed by one presence-sustaining single, 1997's 'Shake Your Booty/Break Cover' before the recent spell of release activity, of which more later. The 'CD Bonus' track from that release, Chicago-booty-style number 'Let's Go' was played in sets until his acetate wore out. Record company deConstruction never got round to getting him a vinyl cut, although in the scheme of things that was perhaps the smallest of concerns. More than once time was set aside from his unrelenting DJ schedule for recording. Ever the completist, his calendar-style press ads contained weeks marked simply 'studio', building anticipation and expectation, making the non-activity all the harder to explain as time progressed. A year of litigation ended a week prior to full proceedings, with an out-of-court settlement leaving him free to negotiate with other parties. Unfortunately though, he is not free from further litigation, continuing to fight the lore of legal issues. Clarke's era-defining trilogy of releases, the 'Red' series, are widely acknowledged as his finest work thus far, records that unified the divergent strands of mid-nineties dance, pulled techno in from the fringes and broadened its appeal with followers of then-emergent styles. Puzzling then that they only make rare appearances in a Dave Clarke DJ set. "The very reason that I don't actually play them is they bring back bad memories because out of all of those I didn't receive one royalty check and it's still ongoing. I don't want to make anyone else more money when they are not even giving me a royalty cheque for it. I was led to believe that all that I should be accounted for with 'Red 2' was 1600 copies. So I won't play it anymore to be honest. Those tracks don't give me that many happy memories - of course, there are some, but generally they don't give me the memories I feel I deserve. I will sort it out, and I will get to the bottom of it and I will deal with it. It's a waste of my energy, but I will do it because I don't like to let anyone off the hook. It will carry on until it's finished. Luckily I have a great lawyer and I don't have to spend too much time thinking about it any more. It isn't a nice thought."

For some, this has no doubt been the source of sweet schadenfreude. Clarke often speaks of his own business acumen, of being interviewed by the Financial Times, of stock figures, tax brackets and Economist leaders. Around the time of the deCon deal, he actively encouraged others like Neil Landstrumm to sign to majors (cf. Muzik, Aug. 1995) flying in the face of supposed techno practice, believing that it was the correct way to push the music, to give it mainstream presence, acceptance and credibility. During our conversation he admits, "I do enjoy doing business. I've got some corking deals sorted out in the past few years but really I should just concentrate more on the creative stuff." More constructively though, Clarke is one of a number of people to suffer at the record industry's sharp end, and he's keen that the cumulative experiences should be heeded in warning. "I don't feel unlucky, I feel that the situation and circumstance that has surrounded various things in the past were unfortu-



nate. It's the same with any talent-based industry. I'm sure anyone who did an amazing performance in their first film got shafted. You just have to build on it and make sure you don't get kicked into submission and go off and do an office job, or think 'ugh, it's happened to me, it's not fair' and just give up. Unfortunately some people do give up and I think that's wrong. What I see is that it may be good to give three or four really good quality books that present really good arguments to artists about what could happen to them or what happened to various other artists. Something like that would be invaluable. The words that spring to mind are 'you are young, you are innocent and you are eager.' Those three things seem to take you on a course, if you're not looking after your interests, to getting ripped-off."

DJING...

"Some people call it me being moody actually. What I try and do is conserve my energy for the gig, which basically means that sometimes I'm not very talkative. I'm just conserving my energy as much as possible so that I can do what I have to do, which sometimes means that I won't really talk to people that much before a gig. It is not a challenge at all for me to DJ. I like it, it's a hobby and it's great. I get a great vibe off doing it but it's not a challenge. I am looking forward to a bit of respite from this mad touring I've been doing for years."

With the constraints placed upon him legally, the last five or so years have seen Dave Clarke operate tirelessly as a global DJ. As his area of main activity, it's unsurprising that it has also become the source of most controversy. Travelling somewhere close to a million miles a year, his expectation for comfort is interpreted as self-importance, the need for recuperation as surliness and the debate over his fee's has raged to the point of tedium. All of which is to overlook the major issue: continually booked (already for the entirety of next year) and consistently uncompromising, he is able to do more than most in advancing the awareness and appreciation of techno. Ironical then, that the techno fraternity is often quick to offer its criticism. With each passing year, new ground is broken and new places visited. Techno communities continue to spring up globally, in outposts like Bulgaria and Malta. Even London, which by his own acknowledgement he has never been bothered with, "nor it with me" is regularly played, a debut at Lost soon to be consolidated with a Burundi appearance alongside the ongoing Headstart residency. "I can't remember where I was last week," he says staright-faced. "That's one of the bad things. Someone says 'where were you DJing last week' and I go 'wait a second let me check my computer.' The whole year is a blur." Clarke's club appearances are normally notable for both his astonishing skills on the decks and his unwillingness to join the party once off them. For two hours, regardless of the artist, track or label, they are all 'Dave Clarke records', tools to be chopped, hacked, scratched, phased and cut into one another during a break-neck tour-de-force. Thereafter, communication with other DJ's, punters and the liggerati is often kept to a minimum. "I like playing to indigenous people of the country that I'm going to. I don't like going to a country and playing to a lot of moshed up Brits. There are not many commercial DJ's in this country that have the name and cache to play to indigenous people in local countries. They can only go to Ibiza and play to a load of moshed-up Brits. They can't head to Malta because no one will have heard of them, no one is interested in them. I go to Portugal to play to Portuguese people, I don't go to these places to get a load of British tourists there pissing all over railings because they've had a few too many beers and then walking in front of cars."

Despite his proficiency, the movement of other international techno DJ's, notably Richie Hawtin and Jeff Mills, to use more than two decks and a mixer has inferred that progression in club techno is not possible through a traditional set-up, a view he unsurprisingly disagrees with. "I can still do a lot with two decks that some people can't do with three. I have been mixing with effects for a long, long

time now. Basically it takes your mind off what you're supposed to be doing in some ways. Would you put a sidecar on a Harley Davidson? Would you add that third wheel? I don't really want to take my Granny around with me on a Harley and that's the only reason apart from maybe the shopping that you'd put it on. It doesn't seem to make any sense. I've never really seen anyone that's done anything that's blown me away, it's just for the sake of it. Whereas the actual effects that are in-built into the mixer actually takes it to another level. As for taking a drum machine on, what's the point? I can make drum rhythms out of records. I'd rather do that than actually make drum rhythms out of drums."

PRODUCING...

"Anything that I do has a possibility of going into the Top 40, I don't see why not. The following that I have is quite big - I'm sure that if I release 'Compass' now, that it has a possibility of going Top 30. I've got no problems with being in the Top 40 because I'm not going to make music to fit the Top 40. I just make my music and hope that there will be enough fans that like it enough to put it there. I'm not going to enter the Eurovision Song Contest."

Over the coming months, Dave Clarke will be preparing his return as an album artist. New tracks like the limited disco/techno workout 'Compass' (awaiting a full release) and two-part Internet download 'Before I Was So Rudely Interrupted' are the first projects, the full-length release expected in September of 2001. "If things come together it is going to be a great time. It means that I can spend less time on the road and more time creating again, seeing what I've got to create. I'm looking forward to that. It's more challenging to make music than to DJ: it's a fact." In doing so, Clarke will work with new equipment but within the same parameters, with a similar belief in what makes a good album. "It will be varied, it won't be just full of dance tracks because personally I don't consider that an album, I consider that a double 12. I have albums now that I've had for fifteen, twenty years and I still listen to them. I hate using this journey/textures bullshit, but basically it has to have a lot of different textures otherwise it's not an album, it's a snapshot as opposed to a photo-album. It's just one snapshot taken from four angles if it's just a dance album. Don't get me wrong, I think the Regis and Female album is brilliant, [O'Connor/Sutton, 'Against Nature', Tresor] but it's brilliant for me to play out in a club - I doubt very much if I could listen to it sitting down doing other things. I couldn't."

Dispelling quickly any return to a Magnetic North-type independence ("I'd rather leave the people that are good at selling records to sell records rather than go into meetings and discuss how it should be presented in HMV. It defeats the whole object") Clarke's next phase will probably involve things, such as promotional videos, that he has thus far resisted. Collaborations, like the mooted Funkmaster Flex/Yvette Michelle project, may happen, or will at least be given the opportunity to do so. And finally, maybe he'll be able to silence the criticism over the difference between the music he makes and the records he plays. "I couldn't do 'Pump It! Pump It! Pump It!' I'd like to, but Christ, that'd be so weird. It'd be like 'I'm Mark Goodier and here's Dave Clarke at number 37 with 'Pump That Shit!' It'd be funny but I know that I'm not from the ghetto's of Chicago, so I wouldn't tend to do that." Whatever, interesting times are ahead for the original road-rager. Clarke has never had need for an artifice of shielding techno theorism. He makes records. He DJs. He makes people dance. He probably wishes everything in his life was that simple. Perhaps by the end of next year, he'll be closer to reaching his own happy medium. "I'm an introverted extrovert or an extroverted introvert. I'm a contradiction. I don't feel entirely comfortable with being famous, I never have done. Yet, I want it. It's a very, very strange sense of flux."

'Before I Was So Rudely Interrupted' is available as an Mp3 download from www.icrunch.com as from 29th September.



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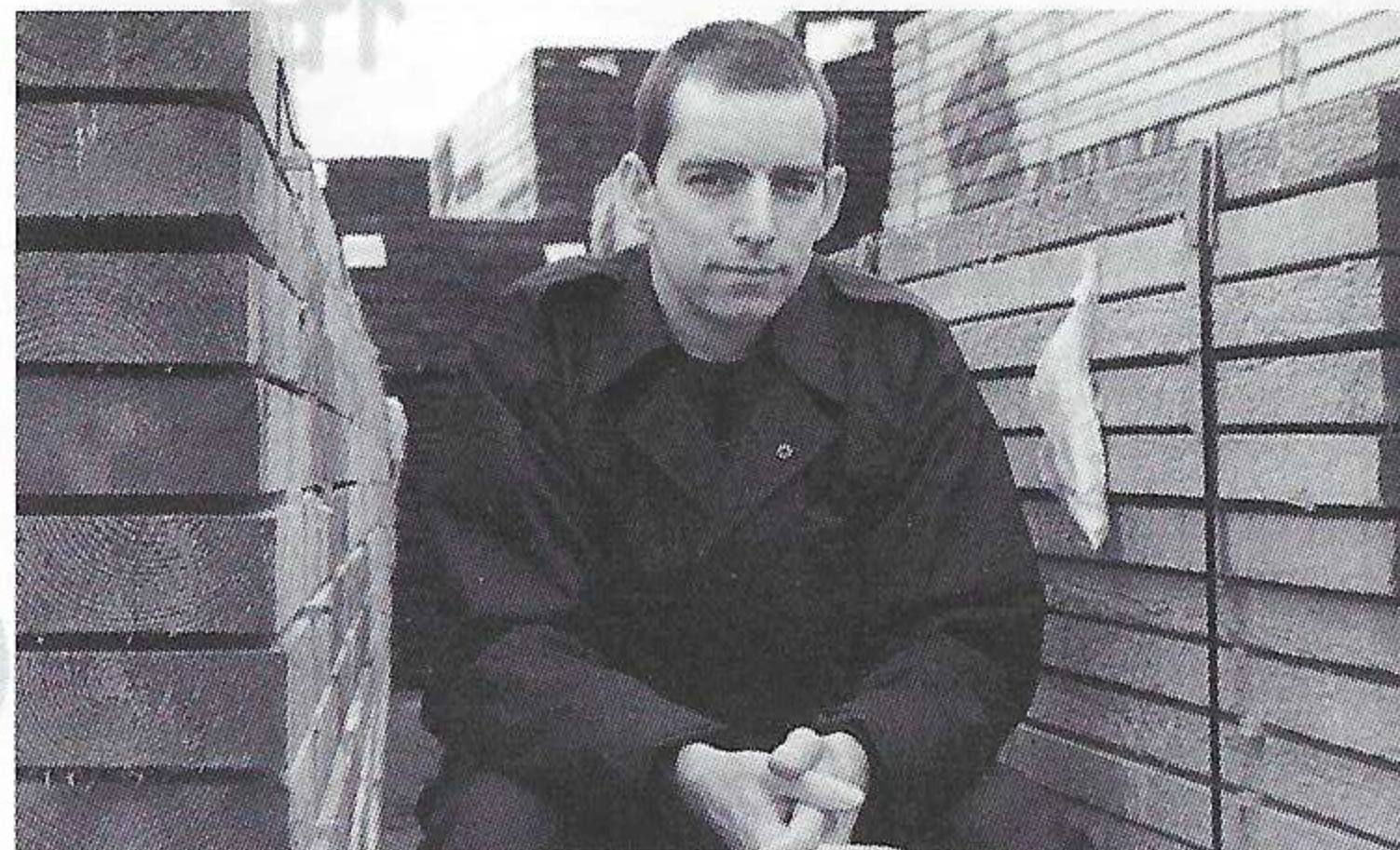
Many modern record labels lay claim to true electronic eclecticism, yet few fulfil the brief as genuinely as Tony Morley's LEAF imprint. THERESA GREEN asks the questions, whilst the label's head honcho gets the pints in.

The setting for the interview is perfect. We're sitting in a vast deserted beer garden, minutes, yet light-years away from the hullabaloo of London's Brixton Road. With the exception of occasional tubes that roar insensitively past just metres from our table, all is calm. Tired brown leaves fall gracefully onto Tony Morley's head. It all seems quite symbolic, I think.

Organic. "If there was only one word that sums up the label then that would be it," Tony begins. "It's electronic but it's organic." Hence the name Leaf? I ask. It's about juxtaposing the synthetic with the organic, then? "I think so yes, both in terms of the design, the music and the ethos. What I find most exciting in electronic music, or in any kind of music, is the stuff that lies in this weird kind of middle ground - where you can't really tell if it's live or if it's programmed. Stuff like Burnt Friedman - it could all be live or it could all be just off a sequencer, you just can't tell. Obviously there's been the whole sampling culture that's been around for ten/fifteen years but it's never been used in the way that it's being used now." What, so getting closer to achieving a true musical fusion? I put to him. "Yeah, but fusion is a dirty word..."

Where the pigeonholing of music is paramount for financial viability, by reflecting the incredibly broad tastes of its open-eared boss, The Leaf Label (to give its full title) offers a platform of audio diversity that makes most imprints look tamer than granny's cat. "There's so much music out there and I'm not interested at just looking at this tiny little corner of it, and though Leaf is very broad, it's very narrow in the greater scheme of things. There are a lot of labels whereby someone can walk into a record shop and pick up the latest release and they know what they're going to get. In the short term that's great because the label gets very cool and they sell loads of records (if it's all good), but people will get bored of it after a couple of years. We've never suffered from that and I still don't think that the label has been adequately pigeonholed. I'm always trying to move the goal posts a little bit, deliberately."

An avid fan of cult indie imprint 4AD, upon finishing college in Nottingham (where he first gained recognition for his much-in-demand DJing skills) Tony moved to London to become their press officer. When he left 4AD in 1994 to establish Leaf, his original intention for the label project was to release the work of ex-Bark Psychosis member Graham Sutton. Sutton's atmospheric drum & bass (recorded under the guise of Boymerang) still ranks among Leaf's best sellers, yet in the half decade since, Leaf has introduced the more exploratory element of the record-buying public to a global repertoire of innovative, emotive and downright bloody-minded beats n' freqs. Indeed, it's a hellish job trying to encapsulate the whole Leaf panoramic; the spine-chilling Japanese technopop of Susumu Yakota, the intense drones and 200bpm gabba of Twisted Science, the skeletal future house of Beige, the fractured urban dub of Pole, the delicate yet complex instrumentation of Eardrum, the slapdash digital punk chaos of Manchester's DJ Speedbranch. The list goes on. And on... Given Leaf's lack of genre-continuity, can Tony offer advice to Leaf virgins who may be confused by the label's genre ambiguity? "Go listen to Osmosis I guess [the Leaf compilation from last year]. Although it was all over the place, it's very diverse, it holds together and I think it works really well as an album. That's definitely a good place to start."



So, does today's increasing tendency for labels to diversify correlate to a shift in people's listening preferences to say, five years ago when Leaf first, um, sprouted? "It was much more tribal than it is now. But there are no tribes anymore, so kids don't grow up into indie rock or into dance music. People are much more open to different influences in different kinds of ways." But would he say that the dilution caused by so many people now producing music creates a confusion? "Definitely, I'd say so, and I'd like to think that I'm doing something about that. There are too many records out there. There's this barrage of fundamentally useless information that people have thrown at them all the time. In some ways I think that I'm just part of the problem, releasing all these little obscure records. But on the other hand I feel that what we're doing is quality driven - though that sounds like horrible marketing speak. I'd like to think that in ten years time people will be able to come back to it and think 'Yeah that's a good record'. Stuff like the Eardrum record, so it hasn't sold tons, but there's a lot of people in music who like it anyway - a lot of musicians are into it heavily. I think it's going to be one of those records that influences a lot of other peoples work, and I think people will come back to it in ten, twenty years time. There might be a million records out there that are selling more records than we are, but they're disposable. There's nothing wrong with disposable music in some ways but that's not what I'm interested in." His predilection for stylish yet organic presentation and packaging is another throwback to his time spent at 4AD. "It was that aesthetic of producing something that was an artefact in its own right, rather than just being some disposable piece of plastic. I'd like to think that most of the work we do is a nice thing to own and feel."

Like fusion, the term 'intelligent' - oft used within the dance arena of non-dance-orientated electronica - sends shivers down his spine ("a bit scary to go near!" he squirms). "It's difficult to find an alternative to it. I guess it's not kids music [Leaf's output]. I hate to be quoted using words like grown-up, but it's music that does require, not necessarily concentration, but listening to. It's not music to have on in the background. There's people who say to me 'Why aren't these records selling millions of copies? Surely everybody would prefer Yakota's album to Celine Dion'. But actually I don't think that's true - most people don't want that. They've got more important things to worry about perhaps. A lot of the music that affects people the most is pop music. Again it comes down to the melody thing. People like a tune."

So, if the opportunity arose to have a chart smash on Leaf, would he jump at the chance? "Absolutely yeah. Some of my favourite records this year have been things like Destiny's Child or Craig David's 'Fill Me In'. That's a work of absolute genius and I'd loved to release a record like that. I don't want to turn people off by looking like we're difficult or whatever, because I don't think we are. To me the Beige record ['The Rhythm / The Message?'] sounds like a pop record. It's got electro, it's got techno, it's got funk, and it's just great," he enthused, as he plucked another leaf from his glass.

The album 'Sakura' by Susumu Yakota and the EP 'The Rhythm! The Message?' by Beige are both out now on Leaf.

Visit www.overloadmedia.co.uk for the full interview with Tony Morley.

LANGUAGE

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"The first period we were learning. Now I know what I have to do. Also, I feel that something is changing in dance music, in music in general. At first Nature represented a kind of sound, a kind of Roman school. Now everything is changing. We are trying to bring the things we have learned from electronic music into different kinds of music - hip-hop, cheap disco, everything. Nature will no longer be a label that represents only one kind of sound, it will be 360 degrees of electronic music."

The lynchpin of Rome's techno scene for most of the last decade, Marco Passarani is outlining the future of Nature Records, the label he launched six years ago. Just like Doctor Who himself, Nature is to be reborn, a metamorphosis Marco is marking with the release of his third solo album, '6 Katun': "This is the end of the first period of Nature, the first productions when everything was disorganised, kind of random. From now on everything will be much more professional and organised."

The album's title is no accident, of course, and is drawn from Marco's interest in ancient mythology and history. A katun represents 7,200 years, so logically six katun is equivalent to 43,200 years. "This is a number that you can find in many many legends from Northern Europe to India and South America. It's something that always comes back, if you read the books it's always there."

Quasi-mythological concepts aside, '6 Katun' is a set of futuristic electro rhythms and impressively detailed programming that straddles the divide between cleverness and the funk with ease. He's come a long way since his first release surfaced on DJ T-1000's now-deceased Generator label in 1993. "I was trying to develop my sound in the very beginning. I had many influences, from Detroit, the Red Planet series had a very big impact on me, so did 'The Final Frontier' by Underground Resistance. Then I had all these European influences too, like Aphex Twin's early stuff. So that stuff was not very pure, not very me. I still get a good feeling about that stuff, though."

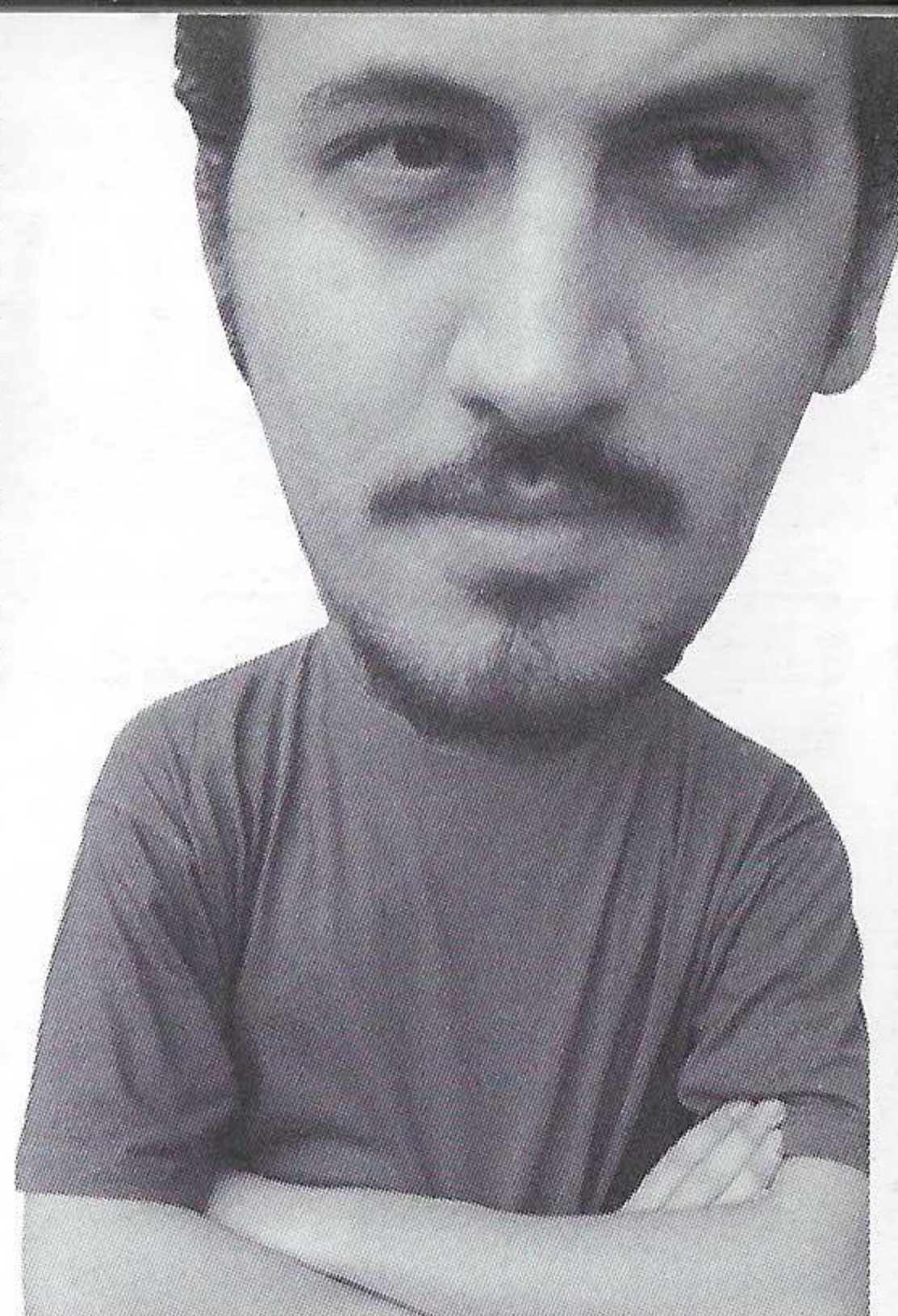
Turns out some of '6 Katun' is pretty old anyway, with the inclusion of three tracks recorded between '94 and '96 that were to have seen a release through Warp. Although he points out that Warp did everything by the book, Marco blames the downturn in the electronic music market at the time for their decision to abandon the EP. "Finally after two years I got the rights back and instead of pressing the record I thought I would put it into my album to mark the end of the first cycle. I didn't talk about this before because I didn't want anyone thinking I was trying to use Warp's name in my promotion."

On the album's sleeve is a graphic of a running man who changes into a data stream, neatly mirroring the changes afoot at Final Frontier, the Submerge-like parent company set up to oversee Nature and the other Roman labels he works with. For this next phase of Nature's assault he's lined up a roster he thinks can take them all on, including Jolly Music, J'S Pool and Monomorph (previously known as D'Arcangelo). The last piece of the puzzle fell into place when Final Frontier signed a worldwide distribution deal with Ideal which should see their music reach outlets much further afield.

Describing most Italian dance music as "totally shit", he argues that the city of Rome stands alone. "Rome is very different. We were the second major city in Europe to have rave parties - that's why so many guys in Rome are into the music, but not outside the city. It's completely out of the system. But we are happy about that, it keeps the sound safe from contamination."

'6 Katun' is released in mid-September and Jolly Music's 'Jolly Bar' album is released the following month, both on Nature Records. For more info visit www.finalfrontier.it

MARCO PASSARANI



WORDS> Tom Magic Feet

CHARTS

This issue, we give you charts from DJs called Mark. Well, almost...

MARCO PASSARANI NATURE, ROME

- 1) CIM 'Reference' (Focus)
- 2) LE CAR 'Remixed' (Ersatz Audio)
- 3) PLAID 'Trainer' (Warp)
- 4) NO NAME 'A Worship Binocular' (Stilleben)
- 5) FUNKSTORUNG 'Grammy Winner' (K7)
- 6) CIM 'Commuter Love' (Focus)
- 7) ADULT 'New Phonies' (Clone)
- 8) DEXTER 'I Don't Care' (Klakson)
- 9) AUTOPHONIC 'Bathrobin' (Djak-Up Bitch)
- 10) ZAFFA 'Atomic Nation Remixes' (i22022)

MARK BROOM PURE PLASTIC, LONDON

- 1) RUE EAST 'Just Made It' (Pure Plastic)
- 2) SURGEON 'Body Request' (Dynamic Tension)
- 3) DAVID CARRETTA 'Machines Invasion' (Thrust)
- 4) TOKOMAK 'Tool Time EP' (Tokomak)
- 5) HEIKO LAUX 'Sense Fiction (Surgeon Remix)' (Kanzleramt)
- 6) S.B. PROJECT 'Unconscious Behaviour' (Cosmic)
- 7) REGIS / FEMALE 'Gay Scene' (Downwards)
- 8) VISITOR 'Model Two (Rue East Remix)' (D1 Records)
- 9) PERBEC FEAT. SOULMAN 'Come On With Me' (Ifach Records)
- 10) KOOLAKING 'Cool Hand (Rue East Remix)' (Pure Plastic)

MARCO LENZI MOLECULAR, LONDON

- 1) SURGEON 'Waiting For Me' (Counterbalance)
- 2) HALCYON DAZE 'The Outcast' (Molecular)
- 3) JAMES RUSKIN 'Definition of EP' (Coda)
- 4) USER 'User 09' (User)
- 5) GAETANO PARISIO 'Art 7 & 8' (Art)
- 6) UNKNOWN 'Historie Et Technologie' (Complex)
- 7) UNKNOWN 'xx5' (Molecular)
- 8) BEN LONG 'Imperial Leather' (Tortured)
- 9) UMEK RMXS 'House Fucker' (Missile)
- 10) ROB ALCOCK & TOMMY GILLARD 'Second Nature' (Continual)

**Next issue... DJs with beards
(at time of going to press)**

WEB BROWSER

WORDS> The Asp

OVERLOAD ONLINE

www.overloadmedia.co.uk

Updated to coincide with Overload 4.0 hitting the streets, Overload Magazine's online resource pages feature a variety of additional interviews and articles for perusal. The gallery pages still aren't up, but word is it won't be too long (slackers!). New / forthcoming updates include:

DJ-T1000
Stanny Frannsen
Monastery of Sound
Headspace Recordings
Plus extended interviews with:
James Pennington
Tony Morley (Leaf)

Submissions for the library section are most welcome from budding writers. So get to it.

BORED.COM

www.bored.com

Nothing to do, feeling a bit down? Then put a certain smile on your ugly mug with a trawl through Bored's extensive site. With countless pages and links, there'll be something here to make that wide crack in your face take an upward turn. Anything from thousands of jokes and how to do's (discover how to properly give your ferret a bath) through animated emails, movie databases, to the potentially infuriating Ultimate Wind-Up Website. Check out the story of Mike the headless chicken, surviving 18 months after decapitation, or send a virtual bouquet to enrich somebody else's day. Hours of fun for all the family.

192.COM

www.192.com

1. Enter your name, and see how many others share it.
2. Click on your address to see a map of your road and an aerial view of your house.
3. Click on "neighbours" to see the names and numbers of people you've never spoken to before.
4. Enter "Elton John" and marvel at how there's two of him.

With twenty free searches a month, this site allows users to comb electoral rolls and BT databases for addresses, phone numbers and location maps of old friends, distant family and ... Elton John. This controversial site is worth visiting for the press cuttings alone; is this service providing freedom of information or an invasion of privacy? And as for the three hundred quid CD on sale that lists almost 4 million business heads, their addresses, salaries and routes to work...It's good to stalk.

WEBMONKEY

www.webmonkey.com

If the blurry, half-hour download gif of Frisky on MyGuineaPig.com completely turned you off creating your own webpage, allow webmonkey to ease the pain. A brilliant and comprehensive site that assumes zero knowledge of coding, the tutorials are interactive, snappy and genuinely amusing. From HTML and animation through to the backend database work and security issues, this site provides a thorough, dry-humoured introduction to every aspect of building your own e-empire.

EMOTION ERIC

www.emotioneric.com

Some people don't get out enough... Emotioneric is the award-winning oeuvre of one Eric, recently graduated from the University of Florida. His audience send him "emotions" to express facially, and strange and varied they are too with over 120 depicted. Intense Playstation Face, Holiness and Realising Dan Quayle Is My Father are worth the visit alone (note judicious use of large potato as prop). Requested and, sadly, not yet attempted include Zestfully Clean and Rather Swedish. (This browser will be locked for first sighting of 'What Is It Lassie, Trouble At The River?')

AMAZING DISCOGRAPHIES

<http://ad.techno.org>

DANCE MUSIC RESOURCE PAGES

www.juno.com

Two train-spotter-tastic sites that document everything there is to know about how to spend your music-money. Amazing Discographies is a very impressive collection of discographies for (nearly) all the labels you know and love. It's a bit scarce in some areas, notably D&B, but this is a useful, usable site nonetheless. Links to labels are provided where known, unearthing a mine of further information. In alliance with Amazing Discographies is The Dance Music Resource Pages, run by on-line shop Juno. The fact that this site is nudging 2 million visits should be encouragement enough to visit. Updated throughout each week, the listings are huge and you can search for and order pretty much anything. The majority of tracks have MP3 soundbites included, most about 30 seconds, to give the browser a brief indication of its feel. It's all nicely structured, though a bit boring on the design front.

IGHETTO

www.ighetto.com

Let's face it, we may all secretly be scared of Gangsta rappers and their hard-core lifestyles, pimpin' ho's and bringing da ruckus; but at the same time they're a source of great amusement to the whole western world. This site provides a ludicrously large amount of high quality animations, games, jokes and sound files that draw the best humour out of the genre. You HAVE to check out the Star Wars rap movie, and you can practice your street-hussling skills in the strategic 'Dealer' game. This is just about the dopest thing on the web. Muthafucker.

DOGBOMB

www.dogbomb.co.uk

"Some of the material within these pages may be deemed offensive, if you don't think you can handle it, press your back button now." So states the welcoming paragraph to Dogbomb, a personal site used for thought, discussion and the odd rant. A somewhat sordid humorous affair with excellent links and the unmissable (for those who haven't yet had the pleasure) Granny Kick The Baby video clip.

DIALECTIZER

www.rinkworks.com

Use the dialectizer to alter the vocabulary style of your choice of website. Pages can be transformed into a variety of styles including Redneck, Cockney, Pig Latin and Swedish Chef. Dialectizer also lets you input and convert your own text with comical results. Not as extreme as the site formally known as Pornolize but 'a gooterunteed geeggler ell zee seme!'

People talk a lot about social protest these days - but how much of what is said really tells you anything?

A part from the 'feeling' of counterculturalism of the 60's and anarcho-syndicalism of the 20's and 30's, the 'stuff' of social protesters around the world is rarely conveyed in substantive terms. Establishment media cover dissident viewpoints, but only as far as their advertisers or business editors will let them. The only place to find reliable information seems to be from the alternative press and independent media. The following is a compilation of the best online media providing substance versus flak about what's going on in the world.

<http://www.mediachannel.org>

'As media watch the world, we watch the media' is the motto of this extremely acute media watchdog supersite. Mediachannel gives you the information as well as the tools to deconstruct how media manipulate the truth. From the exploits of PR companies to the editorial maneuvering, the site focuses every week on a different theme with reports and commentary from alternative media sources-whether radical activist or intellectual-from around the world.

<http://www.alternet.org>

Alternet is a throwback to the Liberation News Service of the late Sixties in the United States. It's not quite as variegated as Mediachannel since it only culls stories from the alternative press-mostly weeklies and some 'zines only in the United States. Nevertheless, it has a committed position to critical news reporting on mainstream politics plus to social protest activities and analysis.

<http://www.znet.org>

If Alternet seems a Sixties throwback, well, Znet is nearest to the real thing of all the alternative media sites out there. The content builds upon the tradition of Z magazine, which for nearly thirty years has been covering the civil rights, peace, feminist, ecological and now, most specifically on the impact of globalisation, multi-national corporations and global media giants. Noam Chomsky has been a regular contributor.

<http://www.freespeech.org>

There are thousands of sites hosted on Freespeech (something for everyone) plus an incredible archive of film and video. Material ranges from constant live feeds from the LAPD's police scanners (Los Angeles Police Department's switchboard) to frontline footage of MayDay and other anti-capitalist protests.

<http://www.corpwatch.org>

Whether you are bystander or participant, you can satisfy your hunger for the ongoing protest movements. This site provides facts as well as emotions that underpin some of the gravest social and political problems of our time. Corporate Watch is site that broke the story about the Nike's abusive treatment of its Third World labour force.

<http://damn.toa.ca>

Direct Action Media Network (DAMN) is a hub for radicals around the world. There are links to people doing pirate radio and news from guerrilla media activists. The content is a constant supply of well-intentioned vitriol.

<http://www.annoy.com>

Unrelenting libertarianism, Annoy is a good place to rant or hear someone rant. There's a fairly active discussion group on any one of their annoying topics.

WORDS> Pena

Obituary: Mark 'Wilf' Barlow

His name was Marc Barlow, but everyone called him Wilf. I still don't know why. Yet it was under the name of Wilf that he contributed, unpaid, to Magic Feet magazine for several years.

Wilf, 33, was walking home when he was attacked by three men in a street near to his flat in Nottingham in the early hours of Monday 21st August. He never regained consciousness and died in hospital a few hours later.



A longtime background figure on the Nottingham underground music scene, Wilf had DJed for years without a break or recognition, always playing only the deepest sounds. He never read the music press or worried about who or what music was 'in' or 'out', he just bought records if he liked them. Needless to say, he was well known to - and liked by - the staff of Nottingham's record shops. His tastes ran deep and wide - from punk and grunge to jazz, funk, dub and soul in equal measure - but techno and house were his overriding passions, with UR, Moodymann, Derrick Carter, Stacey Pullen and Carl Craig amongst his favourites.

For Magic Feet, Wilf mainly wrote single and album reviews, although he also contributed a D Knox interview and some satirical pieces. He couldn't use a keyboard, spell or punctuate for shit, but he often found things to say about the music which would never have occurred to me in a million years and I remain convinced that he could connect to techno and house in a way that very few others could. He also contributed to a now-defunct local listings magazine, Pulse, for who he wrote reviews and interviewed Surgeon.

His relish for clubs was also unlike that of few other people I know. If Stacey Pullen, Derrick May or someone similar was in town, he'd be there and any Nottingham clubbers reading may well remember him for his trademark full-length bright yellow workman's jacket. In the early nineties he helped run what became Nottingham's longest-running underground house and techno night, Torch, which played host to the likes of Colin Faver and Luke Slater. Over the subsequent years he regularly helped to try and get more nights going here and when Magic Feet was running its own club sessions a year or two back, Wilf could always be relied on for help well beyond the call of duty. He also went to almost every Lost night - even if no-one else he knew was going, he'd just jump on a bus and go on his own.

Recently he had helped launch a Sunday afternoon session called Quit Jivin at a local pub, where he played soul, funk and jazz-related music. He was enthusing about his hopes for this when I saw him for the last time, on the day of his murder.

An intelligent and sensitive man who read a lot and didn't own a TV, Wilf worked full-time on a production line in the local Pork Farms factory, where he was also a trade union representative. A shittier job it is hard to imagine, particularly for a vegetarian, but I suspect that to Wilf, it was little more than a device which allowed him to pay the rent and buy records.

Although Wilf was not a contributor to Overload, he was one of us all the same. To those who knew him, he was truly one of a kind and will be an irreplaceable loss. He is survived by both his parents, to whom we offer our deepest condolences.

Tom Magic Feet

Marc 'Wilf' Barlow, factory worker, DJ and writer, born 1967; died 21st August 2000

What's The Score Corporate Whore?

June 18 1999 and anti-capitalist demonstrations are held in 27 cities worldwide. November 30 1999 and 100,000 people descend on Seattle to protest against the World Trade Organisation in what is the biggest protest in the US seen since the Vietnam War. April 16 2000 - anti-globalisation protestors greet the World Bank and IMF by closing down the US capital for six hours. September 26 2000 - 50,000 protestors expected to descend on Prague to protest against free trade and the Czech army are on standby. Meanwhile the WTO, IMF and World Bank are in PR overdrive, telling us all that global capitalism is to be the saviour of the third world. But what is global capitalism and is it really a good thing? Overload travels to the imaginary Island of Hiraeth to find out.

Once upon a time there was an old Welsh community living on the remote Island of Hiraeth. Every man or woman had a trade and worked and played when they pleased. There were butchers, bakers and even candlestick makers. A system of bartering made sure every member of the community was able to swap the necessities of life and surplus was stored to be traded with on the mainland in times of trouble. The community met monthly to air any grievances and every adult could vote to make decisions on community issues. Life was great, the sun always shone and everyone got on really well and smiled all the time. Well, not strictly true - the Williams' have not spoken to the Pugh's since Elwyn Pugh shot their lad in the head with a catapult made from knicker elastic. But other than this, life was pretty stress free. There was a school and a basic hospital and a thriving culture and, thanks to a moderate climate, no-one went hungry or thirsty.

But... a sinister plot lurked in the mind of the island's budding evil genius - Suspicious Dave - who had developed fancy ideas from spending too much time on the mainland. 'Look comrades' said Dave to his fellow carpenters, 'it's silly all of us making chairs and tables and then all swapping them at different times. Why don't I do the trading and you three do the making. You know how good I am at wheeling and dealing on the mainland.' Yes they thought, Suspicious Dave is good at wheeling and dealing on the mainland. So Suspicious Dave took their surplus chairs and tables to exchange on the mainland and returned each time with a new Pokemon card. 'Look what we could have' he told Bob, Chris and John, 'if you all worked a bit harder. Just be patient and survive on what we exchange on the island and in two years we can go across to the mainland and complete the set.' Great, thought John, Chris and Bob, but where on earth did Suspicious Dave get that spanking new chainsaw?

1 year passed and Chris, John and Bob were finding it difficult to make ends meet with just the income from the island. 'Lads, lads' said Suspicious Dave. 'We're just not making enough chairs to meet demand on the mainland. We're going to have to do some streamlining and divide our efforts.' 'So', says Suspicious Dave. 'Chris can do the felling. John can strip and section the wood and Bob can put all the chairs and tables together' said Dave. 'And I'll need you in 7 till 7 to get the work done - it's the only way we gonna catch 'em all.' 1 year on and the set was still not complete. Chris, John and Bob were beginning to get worried and sick of doing the same job for 12 hours a day with no say on what happened to their produce. 'Fuck this for a game of soldiers. I'd rather be master of my own destiny than do crap jobs for a bunch of cards of furry animals.' They decided to break their promises to Suspicious Dave and tell the site community of their arrangement who immediately called a meeting. 'I had no choice' wailed Suspicious Dave as he broke down in sobs and told of his new addiction to material life. 'I've swapped the island with some gangsters for a Playstation and a hand blender. If we don't come up with £500,000 they're going to come over and kick us all off' Those bastard swindling no good mainlanders.' yelled Pat the butcher. 'What will we do?' cried Nick the baker. 'Don't worry' cried Suspicious Dave 'I've got

a plan. I know a bunch of people called the International Monetary Fund who can lend us the money to pay off the men. We'll have to start selling all our produce on the mainland for cash. We'll can then pay off the IMF and make enough money to buy what we want' he said showing them an Argos catalogue. 'I'll do all the trading on the mainland. You know how good I am at wheeling and dealing on the mainland.' 'Hurrah for Suspicious Dave' the community cried, knowing how good he was at wheeling and dealing on the mainland.

But 1 year later and they'd only made £10,000, not even a tenth of the interest the IMF were now demanding on the loan and not even a sign of the pressure cooker, Hoover and washing machine that were going to lead to the complete abolition of work. 'What's the problem?' the site community asked Suspicious Dave. Suspicious Dave told them all about competition and free trade. Everyone being their own boss in control of their own produce was, it turned out, not very efficient at all. 'We just can't compete' said Suspicious Dave. 'What will we do' asked Jim the Plumber. 'Well', said Suspicious Dave, 'we're going to have to change the way we work. We can't all wander round making and doing things that we want in our own time. We're all going to have to start making chairs and tables.' And Suspicious Dave taught them all about the super-efficient techniques of assembly line production. 'The IMF have lent us some money to build a factory and have let our island join a club called the World Trade Organisation.' Aren't they kind, cried the site community, hurrah for free trade and competition. 'And I'll need you all in from 7 till 7, and all the children.'

The factory was built but still the community could not pay back their debts. 'What's the problem' Pat the Factory asked Dave. 'We're still not competitive enough' Suspicious Dave told her, rapidly losing control of his little scheme. 'The WTO have advised us that we need to streamline our public spending.' Word quickly got round that the hospitals and schools had to be closed - they were becoming a barrier to trade as everyone was needed in the factories. But Jim the Factory Worker asked Suspicious Dave why there was a WTO representative living on the island with a helicopter, a private jet, a mansion with a swimming pool and a fleet of Rollers but the hospitals and schools had to be closed. So Suspicious Dave told them all about something called incentive. 'You think it's easy' he said, 'flying round the world meeting with people to make sure our factory stays open while we just sit here glueing bits of furniture together. If he wasn't rewarded for his help there would be no incentive, the factory would close and we'd all starve to death.' Ahh, they thought. Why hadn't they thought about incentive?

A decade passed and sure enough the wealth from the richer countries had begun to filter through. The island had a tele and a satellite dish and could browse endless repeats of the Terry Wogan show for only £1.99 a month. Chris, John and Bob had clubbed together to buy a black and decker cordless drill from the man on the mainland who brought their post who had also sold Nick an A la Carte Kitchen for his kid's birthday. Trade at the factory was roaring and all were allowed a fifteen minute fag break and a free cup-a-soup. But one day, out of the blue, the machines stopped whirring, the lights went down and production of chairs and tables on the island of Hiraeth came to a stand still. 'Chairs and tables can be made cheaper elsewhere' Suspicious Dave informed the community, 'with the escalating price of oil, the transport costs from the Island mean we are no longer economically viable. That's the risk you run in looking for a better quality of life.'

Bugger, thought the site community. The factory would have to close down and they'd all be out of jobs. Back to a system of self-sufficiency, subsistence farming and community-based exchange and not a power tool in sight. 'I don't think I can go back to such a poor quality of life' said Nick. 'I've saved £24.50' said Jim and 'I'm fucked if I'm going to forgo my set of Queen Mum place mats to go back to a load of old yoghurt-weaving.' The WTO, IMF and World Bank had raised their standard of living and there was no way back. 'All that shite about the world having more poor people than ever, with more than 80 countries having less per capita income than a decade ago' cried Pat, 'a load of old lefty bollocks.' 'Yeah' cried Jim, 'let's all fuck off to the mainland, I hear the streets are paved with gold.' And the population of Hiraeth lived happily ever after on the mainland in a life of drugs, gambling and child prostitution.

WORDS> Matt Henry

THE BIOTIC BAKING BRIGADE



As the momentum of the anti-capitalist movement escalates, the social protesters are adopting new strategies to project themselves into the public eye. The Biotic Baking Brigade is one group, leading a vanguard of guerrilla media activists creating a spectacle of dissent.

Their aim is to throw pies in the faces of globalization, such as:

- > Bill Gates.
- > Renato Ruggiero, Chief of the World Trade Organization (WTO).
- > Kenneth Derr, Chairman and CEO of Chevron Corporation.
- > Nobel Laureate Economist Milton Friedman, architect of neoliberalism and Pinochet's fascist Chilean economic policies, advisor to Ronald Reagan and Margaret Thatcher; Robert Shapiro, the President and CEO of Monsanto Corporation, the genetic engineering company that makes Agent Orange, Round-Up, rBGH, Polychlorinated biphenyls (PCB's), NutraSweet and other lovely toxins.

Pie-rect Action

The Biotic Baking Brigade is fiercely opposed to 'corporate crooks and their government lackeys' whose carelessness and greed have caused ecological and social meltdowns worldwide. The planet is being killed, claims the BBB, under the rule of irresponsible political leaders, the 'Invisible Hand' (i.e., the 'Invisible Middle Finger'), sell-out non-governmental organizations (NGOs), and international trade agreements such as NAFTA, GATS and MAI.

While they denounce liberalism, their practice of civil disobedience lies somewhere between 'zapatismo' and puerile dada-ism. Influenced by the Mexican Zapatista struggle for freedom, the BBB urges every individual to think globally, act locally. Resistance must come from the grassroots in order to dismantle economic-media-political complex that attempts to control ordinary people's lives.

From this basic belief in 'tierra y libertad' (land and freedom), the BBB has fashioned its own refuge and headquarters: Ecotopia. From this fantastical 'bioregion' located somewhere in the far reaches of Northern California, the BBB is led by Agent Apple and comprised by a loose network of gastronomes. Their mission consists of reuniting individuals with the earth's bounty. Writes Agent Apple: 'After the collapse of the Final Empire, people will again rejoice in the glory of the Earth. The technocrats who dominate industrial society may call us radical and unrealistic, but it is a dream we will fight for until the day we pie.'



Global Pastry Uprising

Waiting for Judgement Day, the BBB proclaim that a new global pastry uprising is taking place. Between 1998 and 1999, the BBB pied the lollies of over forty prominent corporate executives, politicians, economists and sell-out NGO leaders. Since the beginning of 2000, the number has been growing at a steady pace, putting the number of guerrilla media acts at close to sixty.

To a certain extent, the turn towards guerrilla media is not surprising. Given the reluctance of mainstream media to give protesters no more than one second clips, seven second sound bytes or one sentence commentary-if that at all, inventiveness has become imperative. As Agent Apple wrote in the summer of 1999, 'The visual of a pie in the face makes a sizable chink in the media armour through which we can then discuss the reasons why a figure deserved to be pied. It allows us to communicate our message to a greater extent than traditional means currently allow.'

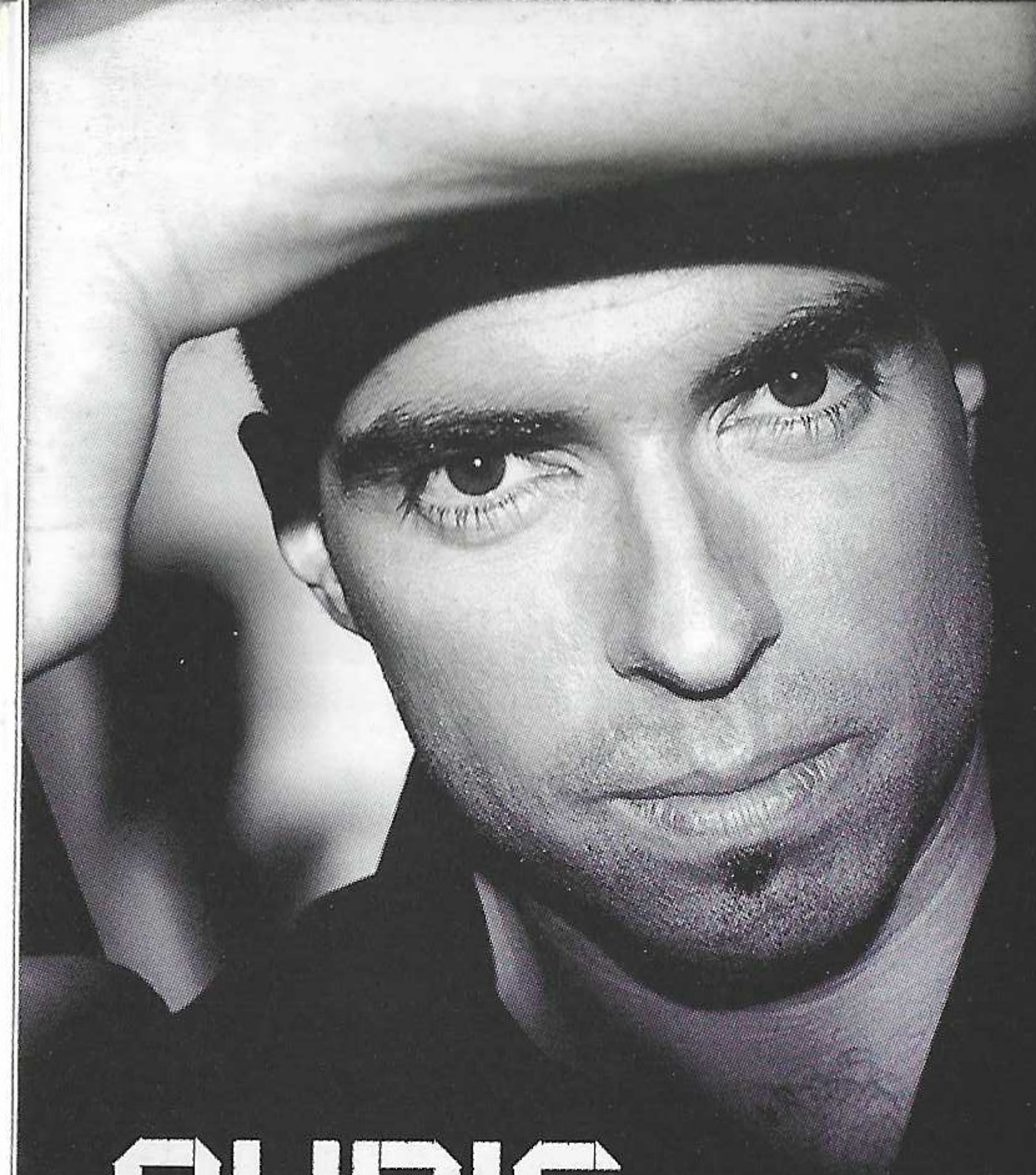
The BBB is not alone, either, in its pursuit of gastronomical mischief. Other militant groups commit similar spectacular feats throughout the world. In particular, the l'Internationale des Anarchos-Pâtisseries (the notorious Internationale of Pie-throwing Anarchists), comprise the front of activists chanting 'No Pastry, No Peace!'

Past & Future Pie Prospects

Absurdism and rhetoric are certainly provocative and persuasive devices to grab the attention of anyone remotely interested in the nightmarish spectre of globalization. Yet, whether the impact is effective remains in question. The spectacle of protesters and activists was a highly criticized tactic in the anti-war and student movements of the late Sixties.

In May of 1971, the New Left magazine in the United States, Liberation, criticized the guerrilla media activist group, the Yippies, for their theatrical dissident acts. As 'The Movement' became less and less coherent, Abbie Hoffman and his Yippies emerged as a token of social protest for the greater public. Yippies made a point of making it into mainstream media where they celebrated 'youth culture', anarchism and absurdism and hoped to teach the public of how misguided they were. Yet, Liberation wrote that the 'Yippie was loved by no one so much as the managers of the Spectacle-the networks, the film companies, the publishing houses, for whom the general antics made lots of money'. Mainstream media loved protest-as-spectacle because they could represent the 'madness' of the moment without ever having to explain much more.

Could the Biotic Baking Brigade be accused of the same critique? It's possible. As unruly as the BBB might get, their vision of Ecotopia could get lost in the ruckus of mainstream media coverage. Without channeling political angst into structural change, guerrilla media activists who so hilariously fuck off to multi-national corporations and international organizations, could become the darling of mainstream media... the token of social protest whose purpose or depth is edited out of the final copy or cut. It's something to think about for the future.



CHRIS LIEBING

With the tough percussive sound of European club techno flooding vinyl emporiums from Paris to Preston, the adage 'heard one, heard 'em all' rings true in the ears of many a seasoned club jock who wades through the jam-packed racks of funkless minimalism and predictable looped grind in search of elusive new grooves. Rising far above the curse of the cyclic charlatans through eight years hard graft on the European techno scene, CHRIS LIEBING has established a global reputation for his innovative yet uncompromising recordings on labels such as Audio, Primate and his own C.L.R., whilst his fiery three-deck DJing skills have rocked clubs and parties the world over. As he visits London to master forthcoming releases, Overload's FRANKLYN J lends an open ear to the esteemed German export.

It's easy to see how Chris Liebing's warm personality, seemingly ceaseless grin and open discourse have endeared him to many. Yet like countless passionate artists involved with the underground electronic music scene, it becomes apparent as we talk that he's learned his fair share of lessons from his involvement with the industry. At 31, his introduction to the world of techno is one familiar to many DJ's of his age. Working as a DJ during his early twenties playing hip hop, soul and funk to the student population of Giessen (a small city to the north of Frankfurt), Chris rapidly became jaded by spinning the same old classics in commercial clubs. As the underground sound of techno filtered out of nearby Frankfurt he started to take a keen interest in the music that would guide his career for the next 8 years.

"In '92 a DJ record shop opened in Giessen with a whole separate section for techno" he recounts. "We already had many 'cool' techno DJs in the city - who of course thought I was completely uncool playing commercial music, which I was. I listened to the tunes more and more, became friends with the storeowner and asked if he could keep some of the tunes back for me. I was worried the cool techno DJs would think I was invading their territory, especially as I had a regular club to play in - not that I ever got to play more than three techno tracks in a row! At the end of '93 I was approached to put on a club night, so we actually rented an entire club and rebuilt much of it. All the cool techno DJ's were laughing at me of course, but by '94 we put on our first night and it was packed. All those DJ's were there and over the year Omen [the Frankfurt club famous for Sven Vath's long-term residency] DJs Toni Rios and Frank Lorber were invited to play, but eventually the club and myself went broke though. In Giesen we could only get a licence to 3 or 4 o'clock and we were always seen as a warm-up venue for the all-night parties in Frankfurt where they have no such restrictions. We were limited, as I had no more money I had to quit, giving the club back to the Italian owner who had been overcharging us from the beginning."

'Candy Ravers': "If the promoters weren't there to guide them they would be dancing to Oakenfold of something. I'd rather have them dressed stupid dancing to the right music than the other way around."

Chris then found work at the renowned Harthouse imprint, sorting out the artist's royalty statements. His experiences taught him much about the business side of the industry, as well as establishing contacts in the Frankfurt techno scene, leading to initial slots at the infamous Omen. He first played there in '95, standing in for a DJ that was sick. Chris got asked back two weeks later, and subsequently became a resident. He began to invest in music making equipment, forging a bond with his present studio compatriot Andre Walter. "We are perfect partners," Chris explains. "He is very introverted - he doesn't DJ or perform live, preferring to stay in the studio with the cables. I'm on the road quite a lot and if it weren't for Andre I would still be connecting everything up."

With business backing from UCMG Germany, Chris started releasing music through his own Audio imprint - a partnership that was not to be all sweetness and light. "I started Audio with Germany's Under Cover Music Group after Harthouse went bust, but then ended up having to leave after two years. UCMG were in charge of finances and I couldn't do a label where I had to rely on other people to pay artists. I realised that if I did it on my own I may have more work, but at least I'm the one to blame if something goes wrong. I wanted to start a new label called Advanced Audio but UCMG took me to court over the name and won for various reasons (that was UCMG Germany - UCMG UK I am still very good friends with). It was a very sad time for me with the court battle and I lost a lot of money. I thought I could use the name without problems, but I am now the only person in the world who can't use the word 'audio' in any musical context. It's completely fucked up."

He instead christened his new project C.L.R. (Chris Liebing Recordings - 'I couldn't think of anything else!' he laughs), racking up seven releases to date from himself, Umek, Jamie Bissmire and Pounding Grooves. He seems particularly excited about the latest C.L.R. release. "No.7 on Audio was the biggest release for me and it's funny how that seems to be happening again. C.L.R. is about tracks that are

something special to me - something which you really remember when you play or hear them. There is also the Stigmata sub-label run with Andre - untitled 4-5 minute tracks that are to be used to enhance another tunes, rather like a tool set. And there's also the 10" series. The guy who did the artwork for Audio is not getting paid even though it's still used by them, so with the 10" series we do the artwork the same but without the word 'audio' on it. The catalogue number is also C.L.A. [answers on a postcard!], which also means 'stealing' in German. It's really dark stuff which we have a name for in Germany - 'Schranz'. I was trying to describe the music I wanted in a record shop by making the sound the records make [Chris proceeds to make an amusing selection of grinding loop noises for the benefit of the Mini-Disc]. The shop owner named a section 'Schranz' after the sound, and also at Audio I had a sign on my door saying 'Schranz Department'. It was a fun thing to start with but now it's become really annoying." Oh really..?

"I am now the only person in the world who can't use the word 'audio' in any musical context. It's completely fucked up."

Despite playing only a handful of gigs in the UK, his DJing had taken him far and wide - recently to Los Angeles. With such fundamental differences existing between the US and European scenes, just how did he find partying in LA? "Well, it's not really a techno hotspot. I wouldn't recommend anyone to put a party on there. The guys I worked with put on two a year. They are good parties, although you have all these American 'candy ravers' around you. But no matter what they are wearing, they are getting a grip on the music. If the promoters weren't there to guide them they would be dancing to Oakenfold or something. I'd rather have them dressed stupid dancing to the right music than the other way around. A good hotspot right now is Frankfurt. The Omen was good but closed in '98. Now you have a whole new generation really up for it. I have a residency and sort out Friday line-ups for a venue ['U 60311']. You have 1500 to 2000 people starting at 11pm and going on till 10 am and that's absolutely amazing. There's a lot of money invested in that club and into techno in the city as a whole. If you look at the listings for August you have every DJ you can imagine playing. I don't see this elsewhere - it educates the people. 'Time Warp' recently had a good line up and 18,000 people. We have a tunnel rave coming up with Carl Cox, Josh Wink, DJ Rush, Sven Vath, me etc and they're expecting 10-12,000."

Ever since the mid-Nineties, the notion of setting up a large-scale party like this in UK (without indecent amounts of corporate sponsorship and Tong and Sasha topping the bill) seems almost inconceivable. So, is the city of Frankfurt very supportive of its contemporary musical heritage? "Not concerning the tunnel" Chris elaborates, "but the promoters have such power that they can threaten the city with being left behind in the scene. The new club [U 60311] used to be a tube station and is right in the centre. You come out with hundreds of others onto a busy shopping street at 10am, so it's a very open minded city. Berlin, Cologne and Munich are all good. Also since the wall came down we have many new places to play in the east. It's really raw and underground there. You end up playing in disused submarine bases with one strobe and a smoke machine. I could be playing in Germany every weekend but I moved to Prime [UK distributors] because I like to travel. I want to get to know more people and get more impressions of everything."

With Sven Vath's 'Cocoon' night now running on Monday's at Amnesia in Ibiza, Chris can't help but slide off into his experiences on the famed fuzzy isle. "I'm not saying anything bad about the Island, but British producers and promoters from the trance scene are making so much money from it. As you get off the plane it's in your face. As a tourist you don't have to do anything, you just sit on the beach and you're handed flyers or discount vouchers. It's massive, unbelievable. It's hard to break through all the British media hype. I only know names like Digweed and Sasha from the island. I was like 'who are they?' and then I found out how big they are. We don't have any similar scene in Germany. There's a trance scene, but it's the same size as the techno scene. There's no difference in media coverage."

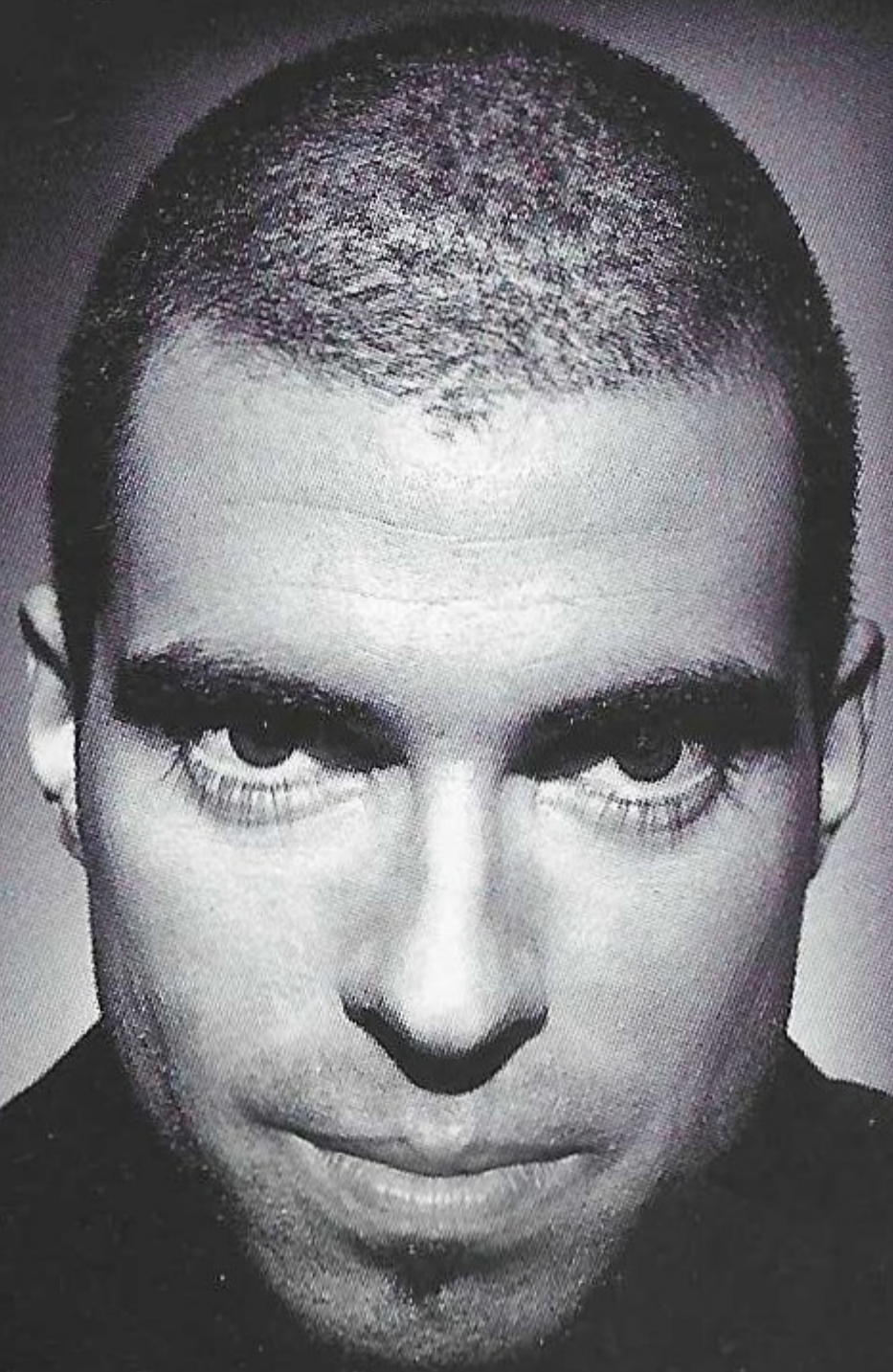
"In Britain I'm always hearing 'Oh you play techno? You poor guy...'"

Surely, then, with the majority of the UK's music press turning a blind eye to any genre that doesn't sell by the bucket-load, Chris is aware of the state of play on British shores? "Oh, yeah. In Britain I'm always hearing 'Oh you play techno? You poor guy...' In Germany you don't need the media to get somewhere as people are quite open-minded. For me a residency and some good releases are far more important. In England if you are on the cover of a magazine you are a star. In Germany no one cares. I have never been on a cover but in Germany I am one of the top three techno DJ's as far as bookings are concerned. In the beginning I guess I was annoyed that the magazines didn't cover me at the parties I was playing at. It always happened to me, like the reviewer was in the toilet while I played or something. Then I realised that media support in Germany really doesn't matter."

With his continued success as a DJ and ever increasing prestige as a producer, he is about marry these with his other love - talking - by starting a regular radio show. "I do it together with Pauli who was an Omen resident. He concentrates on the editing side while I play and talk. It starts on August 5th and will be on Thursday nights for two hours and broadcast all over the Hiesen region of Germany. I love radio and I love talking. The idea that someone is sat at home listening to you is great. When I did it in the past I always got faxes saying 'don't talk so much'."

So he stopped (for a while anyway).

The 'Analgon EP' by Chris Liebing is out now on C.L.R. His remix of The Horrorist's 'One Night in New York' is out shortly.



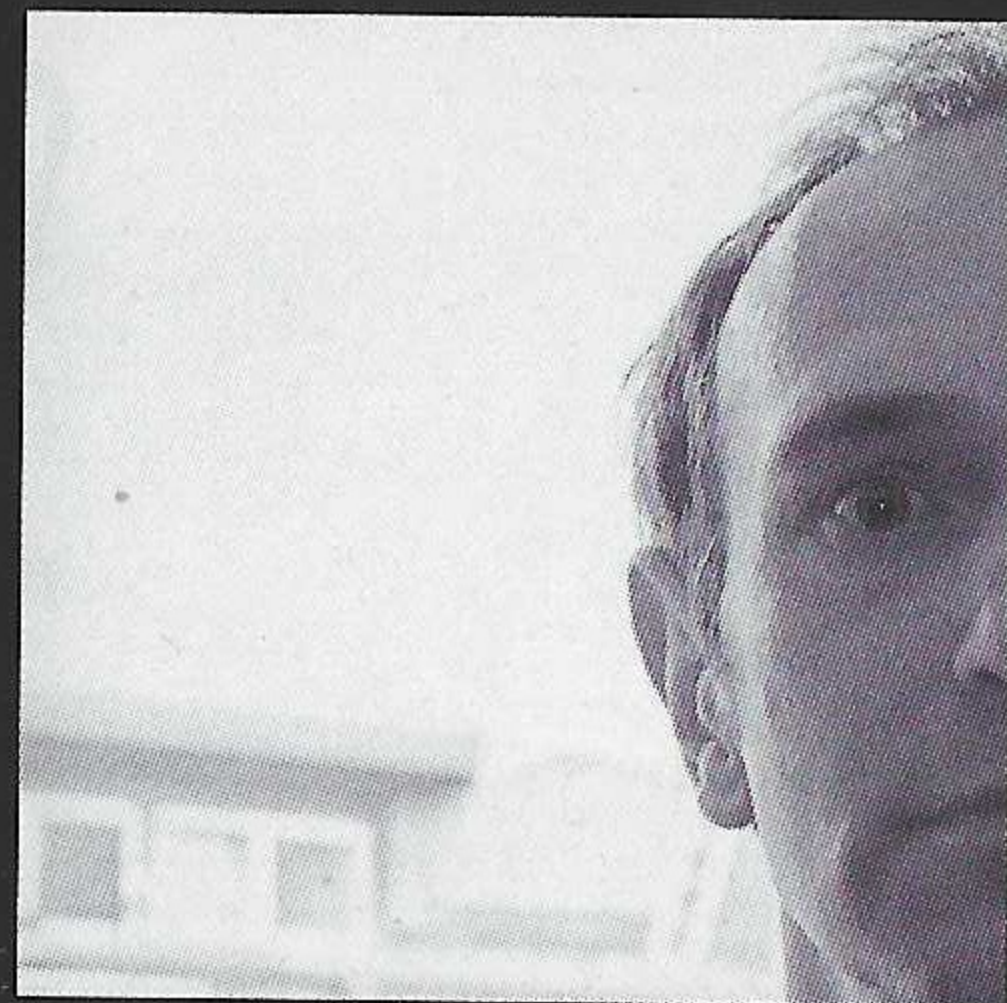
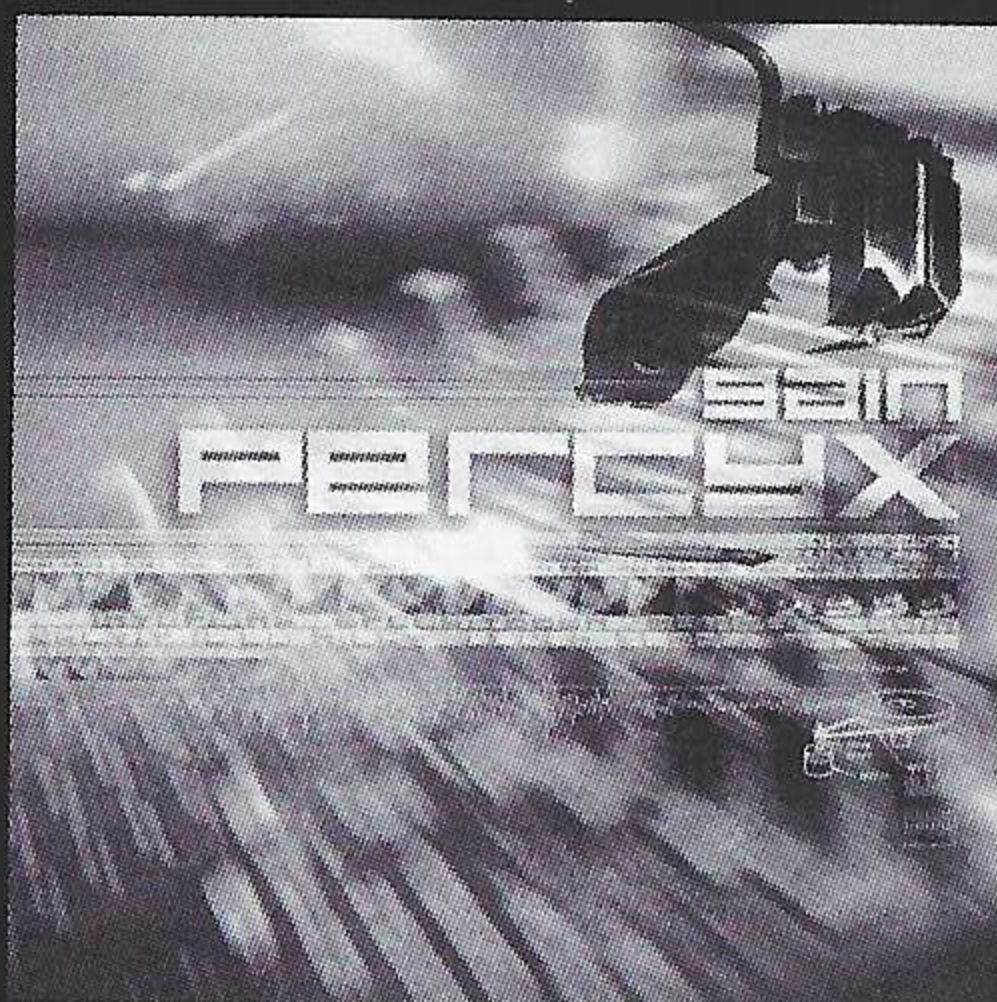
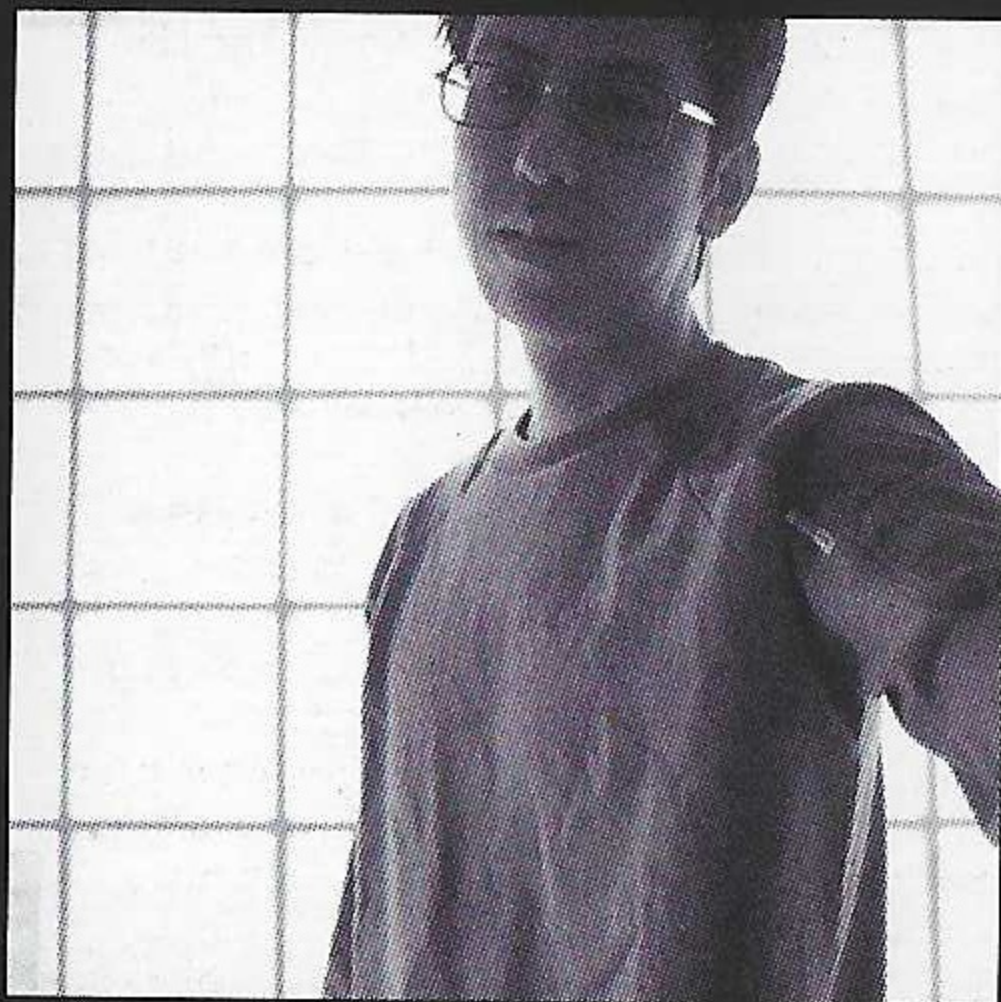
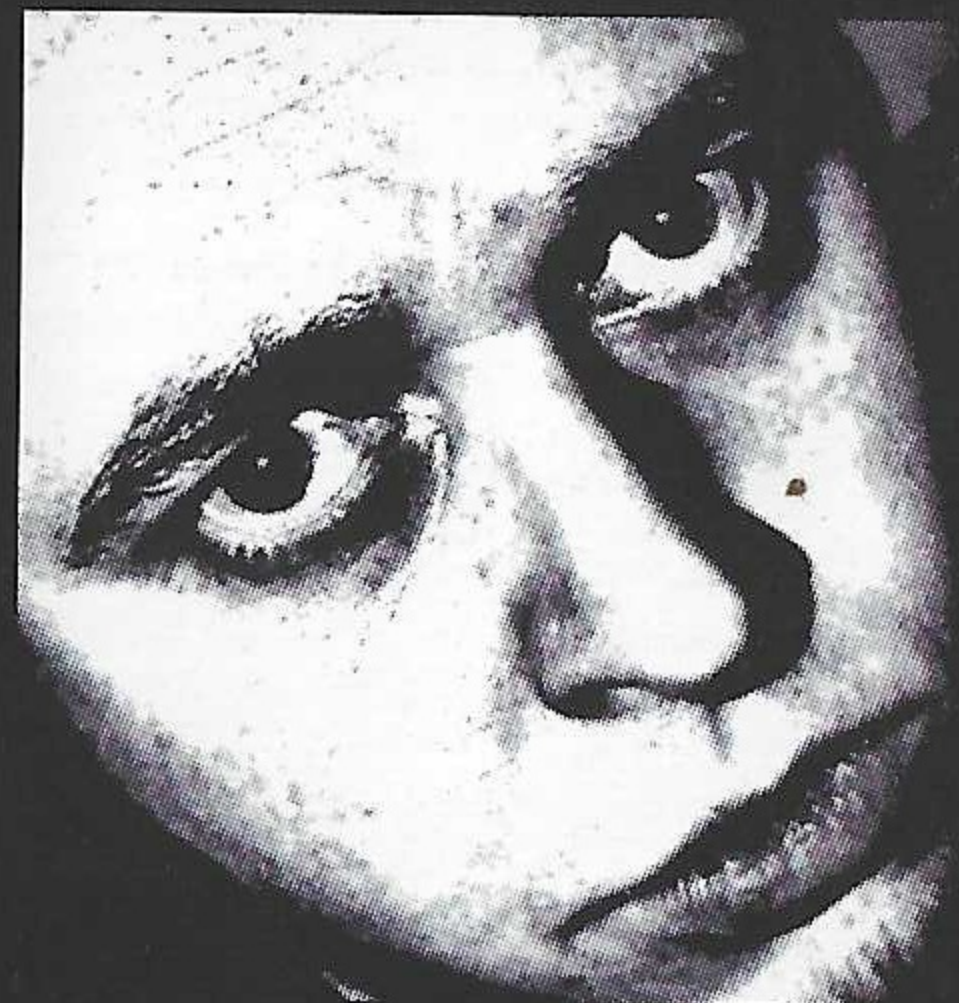
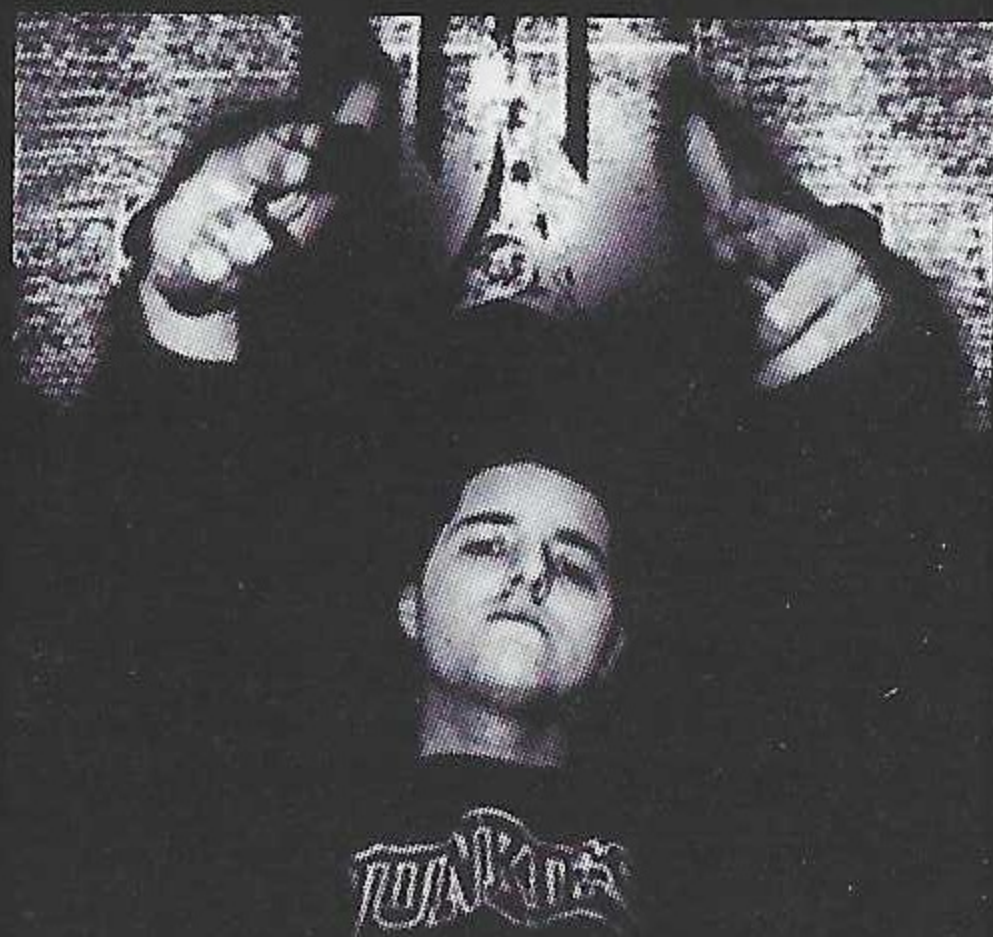
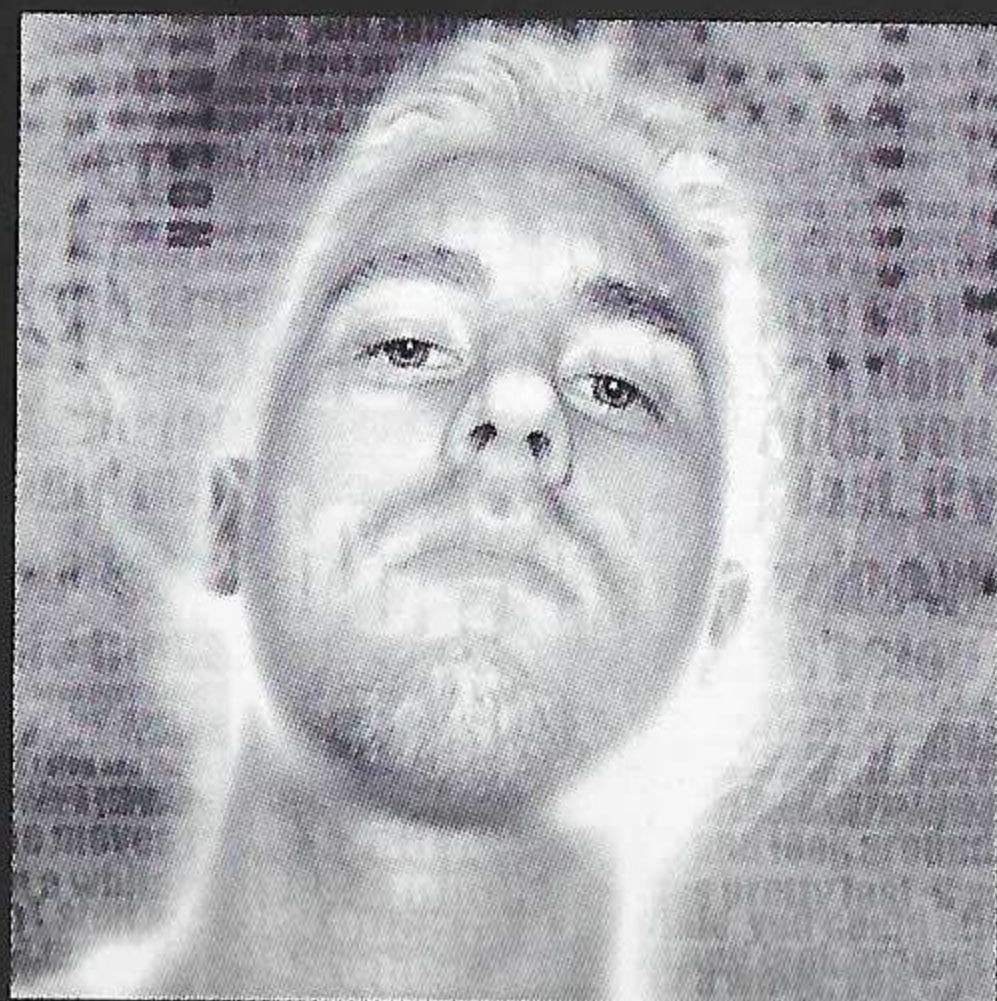
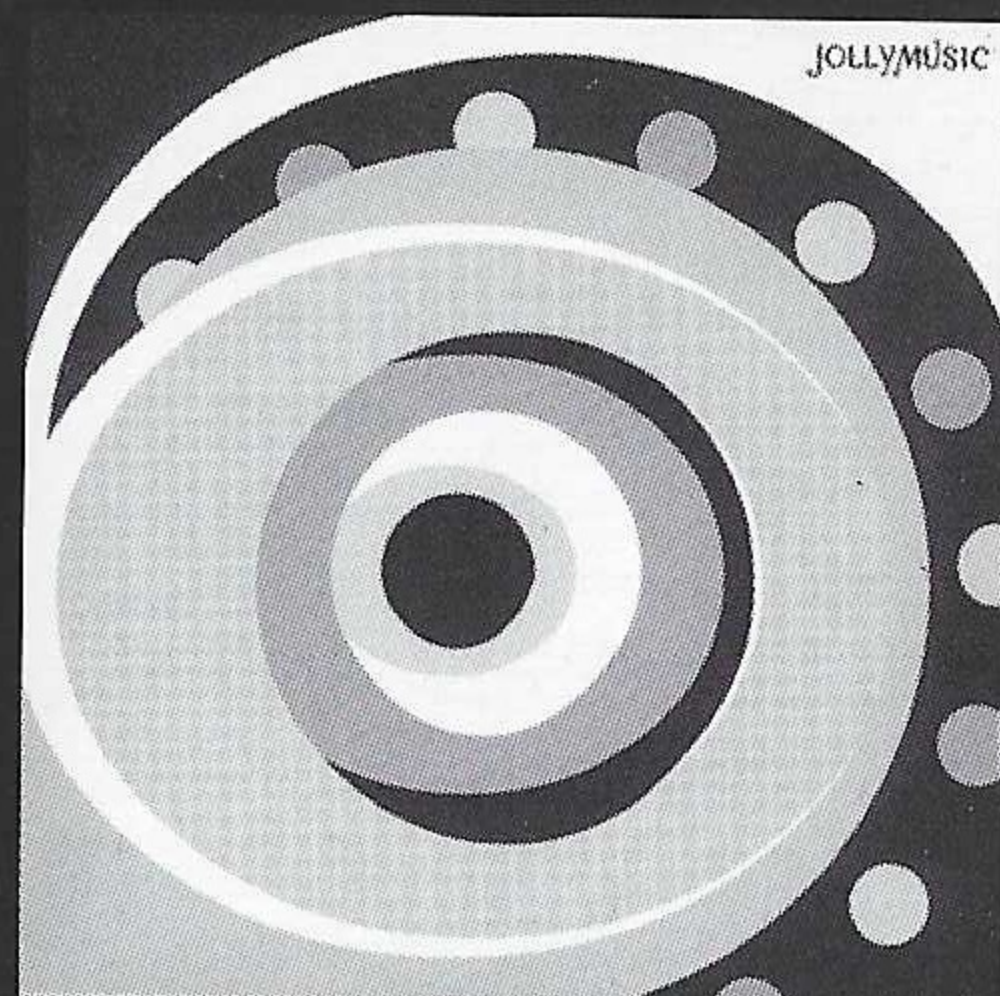
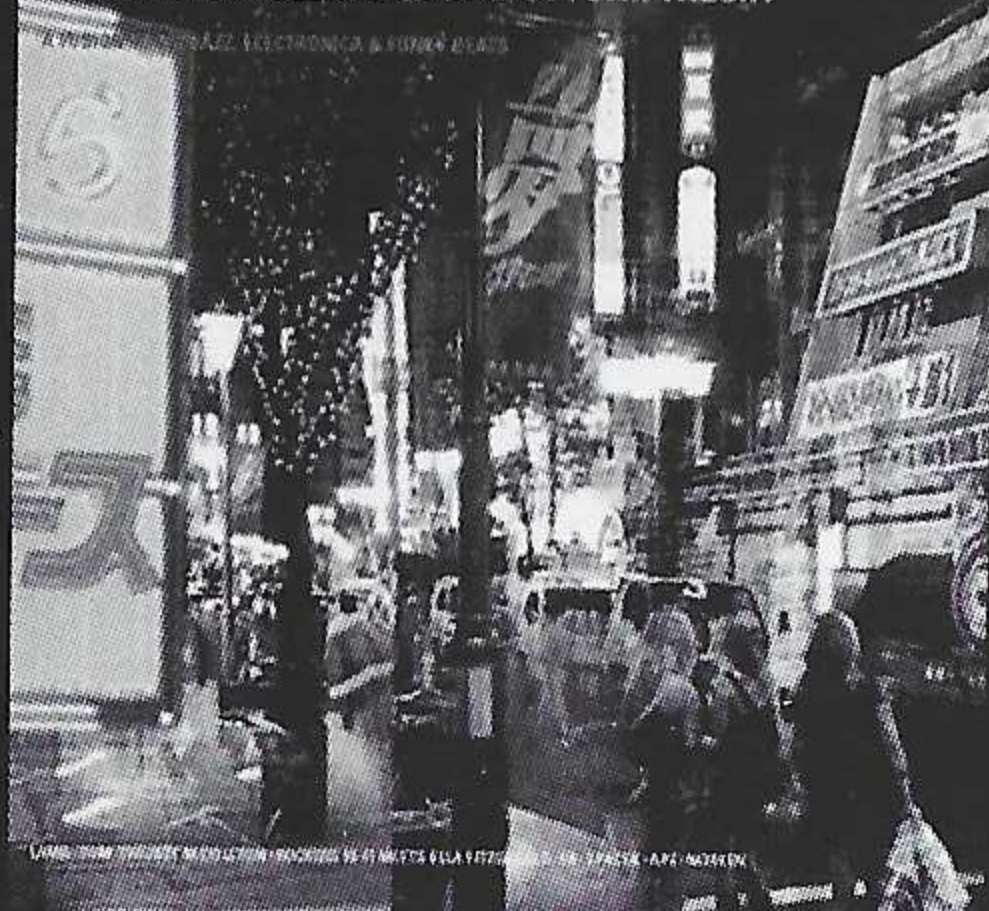
OVERLOAD

NEW RELEASES

>left to right> top to bottom>

Abstract Funk Theory, Cherry Bomb
Jolly Music, DJ Morpheus
Genik, Jamie Bissmire
The Advent, Get Fucked, Beige
Susumu Yakota, Gain, TV Victor

ROSS ALLEN PRESENTS ABSTRACT FUNK THEORY



NEW RELEASES NEW RELEASES NEW RELEASES

WELCOME to the new music release section of Overload. Thanks to everyone who has submitted material for review in version 4 - sorry we couldn't fit everything in. Please send new material for review to:

**OVERLOAD MEDIA
PO BOX 41
BRISTOL
BS16 3ZB**

The opinions expressed here are those of individual reviewers and not necessarily those of Overload Magazine.

REVIEW SQUAD THIS ISSUE...

Dave Stelfox, Franklyn J, Rob Fraser, Kate Butler, SZA, Andy Gain, Valerie Snails, Edward Blake.

Releases are listed alphabetically by label.

SINGLES

STORMCROW 'Killer Daddy' (Adjust Your Head)

Slow and rather uninspiring breakbeat 3-tracker from deepest Maidstone, with the main cut fusing a double bass riff reminiscent of Massive Attack's 'Safe From Harm' to a smattering of dubby vocalised weirdness and underwater organs. Frankly, if you're not a fanatic of the infamous Maidstone trip hop sound, I wouldn't bother hunting too hard. **AG**

ADE FENTON 'Turntribalism EP' (Advanced)

Another tough twelve from Atomic Jam's rising resident marking the eighth release on his popular Nottingham based label. Characterised by incredibly pounding kicks, abrupt vocal stabs and cheeky offbeat edits, all three tracks have bucket-loads of momentum, although B1 is the standout with it's crisp top end, demonic kick drum and wiggled-out synth line. Possibly the most accessible Advanced release so far - still hard as nails. **FJ**

JAMIE BISSMIRE 'Advanced Ground EP' (Advanced)

Space DJ Bissmire debuts on Ade Fenton's imprint with four thundering metallic loop cuts to send househeads fleeing for the bog at double quick speed. Bags full of dark n' raw synth behaviour riding atop spiky Spira-style kickdrum / hi-hat action, standouts being his fierce mix of 'Coded' from the first Advanced EP which is particularly brutal, and 'Chaotic' - quirky hard minimal funk more reminiscent of his Ground material. Tough tackle for techno termites. **VS**

MAX DULEY 'Walking Wounded' (Arc)

Continuing a theme of bodily injury on from the last Arc EP 'This Weak Flesh', Maxwell Duley cranks the weirdness once more with four slices of eerie Ealing electronica. A varied selection - from the haunting formless atmospherics of 'Is Not Beauty' and the warped offkey groove of 'Ayaar Ver.2' through to the mesmerising tribal stomp of 'Circular Heaven Ver.2' and the stumbling experimental rhythms of 'Enclosed In The'. Strangely refreshing stuff that should twist a good few heads (and ankles perhaps?) during peak-time play. **VS**

MAX DULEY 'Body Conscious' (Arc(cane))

Duley deviates further from the generic techno path with the third offering on Arc's sub-label for deeper abstract grooves. Although lacking the dance dynamics of his Arc material, 'Shiver' and the splendid 'Through You We' could work well on purist floors if applied correctly. However, dropping

'Partly Due To' and 'Start The End' in a club will probably have the same effect as giving people pubic lice - people might try to dance, but they'll be feeling mighty uncomfortable and close friends may temporarily desert them. **FJ**

V/A 'Jamie Anderson Remixes Vol.1' (Artform)

Bristol's ambassador for all things tech 'ause kicks off a new remix series by re-mastering three of his own mix projects (previously released on small independent labels) and splicing them into one release for his own Artform. His mix of 'Relations' by Continuous Cool pulses along in a Dave Angel-esque romp, powered along by many a filter drop and erratic drum fill, whilst the B-side carries an upfront techno cut and also the only track to display his trademark jazzy leanings - his reworking of 'Paris Night Drive'. Fans of his previous output shouldn't be disappointed. **VS**

SURREAL & PARAMETER II 'Adrenaline Junkies / Serial Killa' (Audio Species)

I'm sure Alec Empire would have something to say about the title, but he'd probably get off on the tunes. Taking the modern Ram sound and swapping some of the Sci-Fi for a bit of melody, this is one of those jungle releases that'll mash-up the party for the entire duration of each tune. Side B's gotta be the one to go for though; a high-tension headbanger that just refuses to calm down. **EB**

TERRY MITCHELL 'Flavas 1/4' (Audio Textures)

New label to surface from Essex over the summer months, featuring four four-to-the-floor 'Flavas' from Dark House chap Terry Mitchell on the first release. 'Flava 1' stands head and shoulders over the others, building from sparse drum pattern beginnings into an atmospheric acid cut. The other tracks sound a little under-produced, although 'Flava 2' does have a reasonably jacking swing to it. Perhaps not the strongest of first releases, but coupled with the ace booty samples on the end of the B-side it could be interesting to see which direction the label takes from here on. **FJ**

SYSTEM 7 'Alphawave' (A-Wave)

Ex-Gong bods Steve 'Hillside Village' Hillage and Miquette Giraudy enter the contemporary techno arena with a brand new label and three reanimations of their 1995 classic 'Alphawave'. The legendary Plastikman remix from 1995 is undoubtedly the only reason to buy this EP, despite sounding a little dated in the current climate. I hardly think Hawtin would endorse the two System 7 tracks on the flip in any case. Their '2000 Remix' contains far too many beardy-weirdy sensibilities - like a bad parody of Eat Static circa 1993, whilst their 'Bananadance Remix' - although much more interesting percussively - fails to induce any feelings of depth, atmosphere or innovation. Perhaps try looking forward, not back. **VS**

>RECOMMENDED<

SUTEKH 'Obvious Solutions To Everyday Problems' (Background Records)

A quirky 3-tracker on Andy Vaz's Dusseldorf-based label from renowned stateside experimentalist Sutekh. The pair of A-side tracks adopt a prominent dub feel, fusing Basic Channel sensibilities with stark bass-heavy minimalism, whilst the flip features a crisp robotic house groove which should get the electronic discotech swingin'. **VS**

JAY WELSH 'Weird Noises' (Black Ice)

Inappropriately titled release from label head honcho. The 'A' side plods along in a steady commercial house groove peppered with uninspiring strings and shit vox samples, while the B-Side sounds your worst trance-house nightmare, only with less drive. **AG**

MR TWO A DAY AND THE PLAYER 'Raka-Linjen / Suburban' (Bitter Sweet Music)

Heavily modulated filter disco from Gothenburg with a 'good times, hands raised' feel and some wicked edits. A highly used and abused formula, yet a release that manages to steer clear of excessive cheese and keeps it altogether tougher than much of the opposition. **AG**

MARK EG & CHRIS 'Compressed / Deranged' (Blackout Audio)

Wax's resident lunatic launches his new label in decent enough style. 'Deranged' suffers a little from a late Nineties Euro techno hangover, yet 'Compressed' pounds along in a hard driving 4/4 groove which will no doubt prove highly effective on the dancefloor. On the flip Chris McCormack outstrips both tracks with his sinister Space DJ-esque remix of 'Compressed', with it's superb spirally lead lines and intense top end percussion. **FJ**

COZMIC SPORE 'Astro Turf' (Cetron)

Dark driving drum loops from Detroit's Mike Brickner, formerly of Seismic Records. A1 & A2 have a superb urgency about them and will no doubt surprise technoheads that like all their loops Euro-flavoured and think Detroit is just 'all that stringy nonsense'. **AG**

MOBILE 'Mobile EP' (Cheap)

Some very odd music indeed from Austria's Cheap folk. From James Bond-style filtered deep house, infused with highly unsubtle samples of live instrumentation and soundtrack strings, to absurdly fucked-up jazz-drunk trip hop, I'm sure some of this EP is extremely good, but reviewing music this off the wall is generally pretty subjective, so as with most things, best go and decide for yourself. **FJ**

>RECOMMENDED<

BLIND PUGH 'Dos Caipos / A Packet Of Crisps' (Clip Recordings)

Plenty of bass in yer face from this excellent Clip two tracker. Those who like their house acidic, sleazy and just a little urgent should check 'Dos Caipos', whilst those who favour a more chilled Drop Music-type vibe will take great delight in 'Packet of Crisps' on the flip. Dependable floor filling action. **FJ**

CHRIS LIEBING 'Analgon EP' (CLR)

One Germany's biggest dance exports delivers the goods once more on his own CLR imprint. Both turbo-charged techno bombs here contain real force and movement, outstripping most European techno in this style by miles. Check the dirty breakdown on A1 for some primetime dancefloor disorientation. The pairs of lock grooves on each side ain't bad too. **FJ**

JAMES RUSKIN 'Definition Of EP' (Coda)

James Ruskin gets Blueprint's sister label underway with an intriguing self-produced four tracker of altogether more abstract cyclic compositions. A1 & A2 will stir deeper dancefloors with their softly spoken tribal percussion lying deep in dark tonal hollows. The very dark and experimental minimalism on the B-side may prove a little understated for some, but avid followers of Blueprint and Surface will no doubt find plenty of alien amusement within. **FJ**

UNKNOWN 'Introspection' (Complex)

Second anonymous release on this Birmingham-based label. Tracks range from the downright hard to the deep and funky, all dedicated club cuts. Although strictly loop based they all progress with interest, utilising crafty drum edits and subtle filtering whilst avoiding excessively obvious dropouts. A tidy release with cross genre appeal. **AG**

NEW RELEASES NEW RELEASES NEW RELEASES

>RECOMMENDED<

SURGEON 'Waiting For Me' (Counterbalance)

Tony Child continues apace with the third release on his brutal yet classy Counterbalance imprint. Three blistering portions of heavy tribal electro, each very dark and bassy with a different atmospheric twist. Admirably continuing the Counterbalance ethos of reanimating funky styles of music into a tough techno blueprint, be assured that this EP will totally and utterly destroy you. **VS**

NEW WORLD AQUARIUM 'Delsin 13' (Delsin)

Detroit techno forced to go on a ride on a ghost train. Distraught bleeps weave through sickly, swirling strings, backed up by a totally un-funky but absolutely engaging techno rhythm. The whole thing sounds like some happy-accident in the studio, and was definitely not made with the dance-floor in mind. Still you never know, give it exactly the right moment and this could have the punters floating a metre off the floor. **EB**

PEEL SEAMUS 'Shifting Gears' (Delsin)

Having only heard the past few catalogue releases from Amsterdam's Delsin imprint, I was surprised to hear such pronounced beats abound on this EP, instead expecting slow 4/4 rhythms swamped in the mix. Putting out the music of Peel Seamus was apparently one of the reasons for starting Delsin, and fair play because this is a sparkling 6-track EP of downtempo electronica, rich in rhythmic variation and ready to stir a few emotions. **VS**

REGIS AND FEMALE 'Gay Scene' (Downwards)

Distinguished Downwards artists Karl O'Connor and Peter Sutton opt for more deep dancefloor penetration with this split four tracker of industrial techno tools. As you would expect, the vibe is unrelentingly dark and minimal, built upon hard-edged angular drum programming, subtle tonal changes and shifting rhythm sections. Female's 'Role Restriction' displays perhaps the most fierce dancefloor intent, although both Regis cuts will find application with fans of the hard metallic stuff. **FJ**

ZETA RETICULA 'EP2' (Electrix)

EP number two from Billy Nasty's Tortured sub-label, with Umek again donning his Zeta Reticula guise to repeat a similar exercise to his previous Electrix release - two driving cuts of Kraftwerkian electro sided with a more Basic Channel flavoured pairing. It's the electro cuts that win the day, especially A1 with its marauding sub-bassline and spirally synth leads. Hopefully the formula will vary on the next release, but there's nowt to winge about for now. **FJ**

LANCE SAMUEL '3' (First Digit)

6 tracks of raw techno crunch and experimental soundbites on Resounds' sub-label. The two harder cuts are the only real interest - 'Seems Like Old Times' and 'The Book', with the latter adopting a squeaky angular groove which filter-sweeps hypnotically and should find plenty of spin-time with DJs of the deep and dark variety. **FJ**

V/A 'Magnificent / Haysidays' (Get Groovy)

Thoroughly enjoyable house two-tracker from a new label balanced on a transatlantic axis. As you'd expect from San Fran's Dano & Melanie and London's Richard Summerhayes (working here with Timmy S), this is an upfront and highly groovy species of house music, sinking rich warm basslines over crisp engaging percussion to produce a very floor-friendly twelve. **FJ**

PER MIKAEL P 'Lux EP' (G-Force Records)

One original tune and three remixes by Maracas, Samuel L Sessions and Umek, all destined to sound distinctly alien(ating) yet untouchably aggro-funk in big clubs. Basically a pretty good investment for harder techno DJs. No dodgy extra bits clogging up the vinyl, just four workable 4/4 tunes with no real eye on musical progression, but plenty of desire to keep the pace of your set going. **EB**

JAMIE BISSMIRE 'Natural Science' (Ground)

Ben Long's partner in crime turns in another pair of hard-hitting/ear-crunching/sweat-inducing dancefloor flavas for his own project, Ground. Keeping strong to his oft-used formula of spiky mechanised percussion and decidedly dark and nasty tonal tackle, Bissmire pulls no real surprises out of the bag here, but both are strong nonetheless. **FJ**

IAN VOID 'The Rascal (Rmx) / Retension' (Geushky)

Chris McCormack's remix skills on 'The Rascal' make this a peak time belter for the eminent Portsmouth-based club-night-affiliated label. Hard relentless drums churn along at some pace underneath a craftily edited leadline that gradually swells into epic proportions. Ian Voids 'Retention' is a thinner affair with a twangy filtered base synth and classic club structure, but still maintains a high degree of momentum and force. **AG**

DAZE MAXIM 'Mathematical Breakfast' (Harthouse)

Hard two-step techno from Germany with a rugged machine feel. The title track is held together with a grinding, popping percussion line, layered with more sounds than you can shake a stick at, yet never getting cluttered. The flip contains a pair of more abstract Sativae-style tunes - the standout being B1 with its pitch dipping bass and random analogue synth sounds smeared lazily over a robotic house groove. **AG**

JUSTIN BERKOVI 'Sustained Buxom Mad Chips' (Harthouse)

One of Brighton's finest noise farmers comes over all Thomas Schumacher (and just what did Thomas have to say about this? Ed) with this anthemic 2-track release on the revamped German label. A highly hummable sustained 2-bar melody plays throughout both mixes and is worked around a well-edited drum line that takes the tune through a variety of moods and levels of force. Haunting and dirty south coast tackle. **AG**

PAUL DAMAGE 'Illegal Cuts EP' (H.O.G.)

Two very hard tunes from House of God resident, Paul Damage. The 'A' side features the trademark harsh drum behaviour we've come to expect from the Damager's previous HOG releases, drilling bloodthirsty percussion over a rave-like synth line and repetitive vocal stabs. 'Contact' on the flip is an utterly brutal slayer, rising and falling in all the right places with plenty of heavy breathing on the breakdowns. Dirty, frightening and angry - just like your Grandma. **VS**

HAKAN LIDBO 'Wall 2 Wall' (Horehaus)

A brash slice of modern funk fusion from this new Swedish label. 'Wall 2 Wall' with its screaming trumpets and cut up Parliament-style grooves has a cheeky breakbeat vibe which should earn appeal with eclectic jocks who like to keep the tone upfront and accessible. Unfortunately the house remix on the flip is rather torpid in comparison, doing no justice to the sentiment of the original. Certainly for cheese lovers, but a fine vintage nonetheless. **AG**

VARIOUS ARTISTS 'International EP Vol 2' (In-Tec)

Flying out of Carl Cox's consistent In-Tec stable, this split 4 tracker release falls, unsurprisingly, between the fields of techno and house and delivers some fine cuts in the process. Highlights are 'Afro Beatnik' from France's Steve D with its insistent Caribbean loop and distant afro vocal, and 'Motorkat' - an old-skool sounding tribal cut from stateside pioneer Bryan Zentz. Aubrey also makes a welcome appearance with the surprisingly ruff 'n' tuff 'Progroove' - a dirty bugger of a tune that doesn't sound dissimilar to Neil Landstrumm circa his 'Bedrooms and Cities' LP. **AG**

SOUNDTANK 'Cathartic EP' (Jeneric Records)

With the first SoundTank EP getting spin-time from the likes of Garnier and Weatherall, this second release from Newcastle's Jeneric crew offers further excursions into deep-house and techno terrain which should certainly gain duo Jon Howard and Pete Jones a wider audience. Standouts are 'The Gush' - sturdy tech house fodder with real pace, and 'Cathartic' - a classy bass-driven slab of up-tempo house muzak. The tracks on the B-side aren't saying much to be honest, but for dedicated deep house junkies this is well worth buying for the title track alone. **FJ**

>RECOMMENDED<

DIEGO HOSTETTLER 'From Here To Now' (Kanzleramt)

Classily produced 4 tracker with savagely hard drums that are kept very tight, leaving space for some highly expressive techhouse-style synth arrangements. All the cuts are definite dancefloor builders, but display a broad range of styles and emotions - the latter being something often missing from danceable techno. For more mood on your floor you need look no further. **AG**

>RECOMMENDED<

RED LEATHER 'Peaches & Gonzales' (Kitty Yo)

Performance art pranksters Peaches and Gonzales team up once again for a great double-headed EP of throbbing grooves and electro leanings. 'Red Leather' layers deep bass, cheeky harmonies and gurgling, mid-tempo beats while 'We Want It' takes the punk tack with crashing cymbals, rolling analogue and a nagging vocal duet. To round off 'Hot Pink, Hot Sex' sees Peaches return to the porno raps of 'The Teaches Of Peaches', her solo album, coupled with a twisted, sparse rhythm and foreboding synths. Stuff to swing those crotchless edible Y-fronts. **DS**

ALTER EGO 'Slaughterhouse' (Klang Elektronik)

Roman Flugel and Jorn Elling Wuttke compose a pretty abstract 4-tracker of tearing techno and dubby beat behaviour. Worth checking are 'Smithereens' - a wigged out chunk of spacey minimalism, reminiscent of Cologne's Air Liquide with its dub-like echoes and FX, and 'Slaughterhouse' - a nasty piece of punk-fuelled 4/4 from the Subhead school of anti-theory. **FJ**

PAUL LANGLEY 'Snap Dragon EP' (Kne'Deep)

A fine EP of 4x4 techno, two in a slammin' jack style, paired with two subtler Detroitesque meanderings. The jack tracks employ hard kick-'n'clap riffs and throbbing synth bass to get the shop rocking, with some sizzling sharp hats and mean riffs leading the way. The B-side offerings are a little more pedestrian but the complex rhythm and panning utilised by 'Fingerprints' has a highly hypnotic effect. **AG**

>RECOMMENDED<

THE ADVENT 'Hesitate EP' (Kombination Research)

Having relocated to sunnier climes, Cisco Ferreira shows a true return to form with a turbulent 3 tracker recorded in the heat of Portugal. The title track on the A-side is spacey, pacey and slightly more hard-hitting than your average Advent fare, but the B-side is where the action's at with 'Latch' - a filthy tribal rampage, and the uncompromising electro shredder 'Signum'. As with much Advent material, I'll leave it to you to make the necessary pitch adjustments though. **VS**

>RECOMMENDED<

BEIGE 'The Rhythm! The Message?' (Leaf)

Hailing from Cologne, Oliver Braun's first single release brings on the fanciful alien funk like there's no tomorrow. Whilst many presently experiment in the field of click/whir funk there can be few, if any, who do it with as much physicality and humour as this man. The housey title track will shake no end of ass with its tuff Stickman beat and deranged vocal snippets courtesy of Uje Brandelius AKA Dr Kosmos, whilst the two B-side track contain all the playful invention and broken German weirdness you'd expect from titles like 'Exe.bat.auto.cube' and 'hubschlacht v1.0'. Wiggled-out, innovative and positively inoffensive, fans of fun electronica are gonna love this. **AG**

AT JAZZ FEAT. DAWN B. 'Harmony' (Mantis)

Soulful deep house and downtempo moods from the DiY affiliated East-Midlands imprint. Three mixes; the original - which fuses the smokey vocals of local girl Dawn B. Stewart with warm chords, soft bass stabs, chilled breakbeats and a little 4/4, Swag's (marginally tougher) acidic reworking, and 'Little Big Bee's' more floor-orientated take. Good enough for the style. **FJ**

LOTA 'Lota EP' (Mental Groove Records)

To quote the press release, 'Lota, is coming from deepest Switzerland. He creates a new form of house music with classic samples and other weird stuff. Indeed he does. Something about his strange mutating style is quite captivating, although club punters (for whom I presume much of this EP is intended) would have a lot of trouble digesting it. Out of the four tracks, 'Perceptual' stands out for achieving the oddest, yet most accessible fusion of sound sources. **VS**

TREVOR ROCKCLIFFE 'A Sound Called House EP' (Mentor)

Following a string of commendable releases on labels such as In-tec and Bush, Trevor Rockcliffe launches his own label with a four-tracker which keeps with his tec-funk DJing style. The title track is a hard kick / hat groove with subtle house stabs, carried along by its infectious 'sound called house' vocal and a huge bassline, while the second mix is a fuller affair with disco tinge, which will no doubt give this release more commercial accessibility. Of the housier mixes on the flip, the best is the Mr G reworking with its stripped-down cool and dreamy chords. Nothing overly innovative here, but well produced and soulful nonetheless. **AG**

MINDTOURS 'Mindtours 01' (Mindtours)

Fresh from releasing tracks on Newcastle's Adapted Vinyl, Steevio, the chap responsible for labels Roost and Torque, launches his new imprint with a spread of highly synthetic tribal grooves. For the most part the music is deep, heady and minimal, using edits sparingly and filtering effectively. Only about half the tracks come with any real bite, but the ones that do are innovative, funky and cleanly produced. The pack also comes with a free twelve inch, repeating three of the tracks to allow, apparently, '21 mix combinations of the tunes'. Fair play, but to be honest I've got other records that would probably sound better mixed with them. **VS**

>RECOMMENDED<

HALCYON DAZE 'The Outcast' (Molecular)

Following many fine house-orientated EPs released under his Mr. G alias, Colin McBean makes a timely return to the techno fold with a right bloody corker for Marco Lenzi's London-based imprint. The title track will tear up floors wherever played with its hi-hat-heavy bass-driven groove, whilst the B-side slips into that familiar tuff McBean house vibe for two choice cuts on a similar level of intensity to his Phoenix G output. Bursting full of funk and goodness. **FJ**

CHERRY BOMB 'Bursting Out' (Music Man)

Following on from last year's excellent 'Memos' EP, Swag's Richard Brown takes a mixed outing on Belgium's Music Man imprint. 'Bursting Out' is a fine funky acid cut, keeping a spacious yet tough housey groove alive throughout, whilst the techy 'Quick Fix' on the flip builds with atmosphere and depth, yet fails to really ignite. **FJ**

TOD HATCHER FEAT. CARLA HILL 'Complex Situations' (Nepenta)

Ho-hum house. It's not that Tod Hatcher doesn't have a good thing going - there's an understanding of achieving depth through production here that makes a lot of the Deep House I've heard seem about as emotionally rich as Britney Spears' implants. But listening to this, and imagining it in a club, I doubt that even I, one of the greatest dancers in the world, could manage more than a left-right plod on the spot. **EB**

CUT OUT 'Disco Fluid' (Nest)

Debut release from Tobias Schmidt's new Nest imprint. Two tracks of downright dirty, punked up, hip hop-informed, fat floor rockin' beats. Guaranteed crossover gear that's going to go down big style with the breakbeat junkies and techno-heads alike. A new producer and label to keep a close ear on. **SZA**

AMON TOBIN '4 Ton Mantis' (Ninja Tune)

Beat wizardry is the least I'd expect from the Ninja stables and this Brazilian boy has that in abundance. While I'm a total sucker for the deep throat double bass on 'Saboteur' (remixed by Roots Manuva) and the way Bonoba fattens out the piano in the remix of '4 Ton Mantis', 'Yards' is the highlight here. Nice and frenzied it's a maverick track on this melody driven EP. No Ninja nutters will be disappointed. **KB**

BURNT FRIEDMAN 'Love Songs' (Nonplace)

The maverick Cologne-based dub-miester serves up five sonic sonnets of sluggish drummetry, pervy lyricism and bassy undulations to culminate in another fine eccentric EP for his consistently whacked-out Nonplace imprint. Acting as a precursor for into next year's 'Love Songs' album, Mr Friedman bemusingly defines the four-years-in-the-making project as 'post-electronic pop and rock' - a classification which leaves plenty of space for the individual interpretation required as always. An interesting taster for the long-player, although you'd probably have trouble shagging to it. **VS**

LUKE SLATER 'All Exhale (CD single version)' (Novamute)

Having spent years helping to illuminate the way forward in the world of techno, Mr Slater has increasingly turned his attention to more commercial areas. Rehashing his track originally released a year ago, he swerves into the world of future pop as electronic vocals and fat Thomas Schumacher-style bass sounds are woven into a variety of structures from electro to 4-4 club pop. The three mixes from Slater himself and the more pumping house edit from Futureshock highlight how far from the competition his take on pop is. By the time you read this it will be all over your radio like a rash so decide for yourself. **AG**

>RECOMMENDED<

VZIONS 'Everybody Jump' (Nucamp)

A fine varied two-tracker which should certainly fulfil the role proposed by the title. The A-side features a pumping clubby house track complete with filtered guitars, horns and a damn hard kick, whilst the B-side offers a storming slice of bubbling techno driven along by solid funky percussion that builds thoughtfully throughout. This might not bring anything new to the table, but it's an absolute dancefloor tearer all the same. **AG**

JAMIE ANDERSON 'Underground Compositions' (On Test)

London's Brenda Russell gets her new label underway with three tracks from the arsenal of Bristol's Jamie Anderson. The A-side features the one to head for, highly effective dancefloor techno with a persistent low acid bass, clap-driven percussion and crystal production. On the flip, one cut adopts a slightly trance-led vibe, not really hitting the mark, whilst the other falls into that broad valley between techno and house and climbs back out in fine funky form. **FJ**

BANDO 'The Second Coming EP' (Primate)

Four tracks of workable firing loops from Madrid, emulating the tougher side of the percussive techno sound championed by Primate over recent years. Filtered breakdowns and driving ride cymbals make many an appearance, but generally the whole record lacks any kind of real funk you can really latch on to. The stuttered groove of 'World Of Doubles' fairs best with its vigorous rhythmic drive and should please fans of the hard grind. **FJ**

VALENTINO KANZYANI 'First Level Completed EP' (Primate)

An altogether lighter and more funky four-tracker than recent Primate releases courtesy of Umek's contemporary Valentino Kanzyani. Forged in a similar style to the recent Recycled Loops material, the most dancefloor effective cut here is probably 'Low Frequencies', with its conga-fuelled percussion, old-skool percussion and abrupt vocal stabs, although to be honest it's difficult to make too much differentiation between them. **FJ**

STONED BABY 'Meltdown EP' (Primevil)

A mixed bag of percussive Spanish techno-phunk from the Prime stable. The two tracks on the A-side fair well; 'Microtek' - a funky electro-fuelled groove primed for top rump-shakin' action, and the more loop-tastic tuff title track. 'Pirate' and 'Spanish Town' on the flip lack fail to encompass any really satisfying elements, but may appeal to fans of Dave Angel and the like. **FJ**

3ST VS DASH 'Face To Face' (Rampe D)

Possibly the best release I've heard from this Berlin-based imprint for dark n' twisted techno. On the A-side synth chords drop into fierce textured minimalism (A1) whilst elsewhere ska stabs punctuate sparse pummelling rhythms (A2). On the B-side phased hi-hats cut through an upbeat electronic groove (B1) and arrangements go further into outer space using a hypnotic vocal sample to good effect (B2). Okay, so it's deep DJ fare only, but it's got enough direction of its own to warrant space in more adventurous record boxes. **VS**

SPECTRE 'Breakthrough' (Resounds)

3 workable techno grooves plus one more chord-soaked bassy number (B1) make up this floor friendly DJ-orientated release from London. Standouts are the energetic tech-funk of A1, and B2 - a tougher construction reminiscent of Ben Sims' material and likely to disorientate. **FJ**

MAKATON 'This Shutdown' (Rodz Konez)

Having settled comfortably in deepest Ealing, Ex-Brummy Steve Bailey dons his Makaton monkier once more for three further forays into tough 'n crunchy looped techno, plus one more atmospheric tribal cut. This, his third EP continues to exude a rich metallic sound, drawing far more from the Birmingham techno sound than the textured Ealing vibe. Plenty of drive and bounce per ounce. **VS**

TOMMY GILLARD 'Returns' (Rogue Beat)

One of the lesser-known members of the Ealing clan opts for deep disco disorientation with this fine first release on his own label. Soulful strings and disco loops are filtered to fuck and intertwined with all manner of subtle rhythms and textures, with Tommy's ear for ever-so slightly sinister atmospheres lending a distinctly futuristic flava to the EP. The subtlety of the drums on some of the four tracks won't win a great deal of dancefloor support, but there are some excellent ideas on display here nonetheless. **AG**

ROBIN JONES 'Royal Marcha' (Royal Palm)

This final instalment of world-class conguero Robin Jones' Rhythm Series for Royal Palm follows in the footsteps of the label's previous delights. This time Robin lays down the classic 'marcha' or mambo rhythm and the guest producer is Raj Gupta (aka Ray Mang and Laj). The original version is a piano-soaked, party starter, oozing percussion and Spanish vocals. However, Raj's mix slows the pace, adding dubby bass and on the 'Vocal Mix'. This approach is carried through in the 'Beats Mix' that ditches extraneous components, concentrating on drums. A classy package. **DS**

AARDVARCK FEAT. WLADIMIR M 'Spoken EP' (Rushhour Recordings)

Ever-so slightly awkward breakbeat electronica with a soundtrack edge from an artist who has previously released on Djax, Delsin and Signum. Occasional bass frolics and sinister cinematics encourage interest, but on the whole all four tracks lack that special something. **FJ**

RAOUL DEGARDO / CHRISTIAN WUNSCH 'Title T.B.C.' (Sheep Records)

Sturdy split 2-tracker of reasonably tough rhythmic grooves, both building with layers of atmospheric intensity. Not quite sure which track is by who, but both capture an absorbing organic quality that makes them far more than rigidly sequenced DJ tools. **VS**

DIRK JONES 'What Would Dirk Do?' (Slavery 2000)

A fine first outing by this Kalamazoo based producer, competently employing a range of styles from minimal techno to UR flavoured house, all with a crisp, highly usable production style and seriously danceable grooves. As an offshoot of the famed Black Nation imprint for new and established artists, Slavery 2000 is also (to quote the press release) 'a tool to shed light on the plight of the millions of people around the world living in 'slavery' today. Only having received a promo I can't say how they plan to do this, as the music certainly says nothing about it, which is a shame. Still, if feeling free through dance makes you feel for the plight of others it might work. **AG**

TORUL V 'Pooh EP' (Snot)

This is actually rather good. One of the tracks comes across like Locust and early Aphex having a knees-up instead of hiding in their bedrooms, another one does the robot in a crib playing on industrial Tomy toys thing quite well. It all comes with an atmosphere and presence that will cause the dance-floor to stop and think before getting back into the dirty grooves. **EB**

>RECOMMENDED<

PERCY X 'Break It Down' (Soma)

Two slamming 4/4 mixes of the forceful electro-cut from Percy X's much-anticipated new album, with the frenzied original for good measure. His own reconstruction adopts the same deep tribal temperament displayed throughout the album, whilst a classy reworking by Cari Lekebusch - a highly synthetic thumper with a tidy bottom end - stands out as one of the famed Swedes finer recent dancefloor movements. This should certainly tempt a purchase from those hanging out for the album. **FJ**

SILICONE SOUL The Answer/ Right On Right On (Soma)

Spine-chillingly elegant house from Soma's current faves, serving up two of the more atmospheric cuts from the recent album remixed for extended pleasure. 'The Answer' featuring the vocoded voice of Melanie Clarke gets a very jazzy and slightly tribal reworking by Miguel Migs which sits comfortably next to the original. On the flip, 'Right On Right On' sees the previously released 'Right on 4 Tha Darkness' brought back in a more percussive manner, retaining the lush haunting strings yet adding an infectious conga riff throughout for extra dancefloor bite. **AG**

SNOOZE 'Quiet Alone' (SSR /Crammed)

A semi-intriguing prelude to the forthcoming album from French producer Dominique Dalcen, AKA Snooze. Featuring the Cleo Lane-style vocal crooning of Deborah Brown, the title track welds film noir soundscapes with fretless bass, succulent synth flourishes and a splattering of light jazzy percussion in a freeform kinda way. This is followed by the twisted house of 'Its More Expensive For This' which falls all over the shop like Basic Channel meets the Clangers. Sheffield's Swag duo Chris Duckenfield and Richard Brown win the day with their remix of 'It's more expensive...' - a dubby little chugger of a house tune that fares well for all its politeness. **VS**

CRISTIAN WUNSCH 'Title T.B.C. (SYB07)' (Syl:Label)

Spain's Syl Label resurfaces with three more sun-soaked minimal techno blasters destined for dancefloor delirium. The A-side will no doubt find DJ application with its two simple yet effective synth-based percussive grooves, however, it's the tearing samba-driven B-side track that makes this EP a more useful tool than most. Will do damage. **FJ**

OZY 'Ozy2k' (Thule)

Four tracks of abstract electronic tribalism and quirky rhythmic meanderings. Hard to think where and when you'd play a record like this, as it's not altogether club music or home listening. Still, the splendidly dark 'Tinkles' does have some kind of grip on dancefloor reality. **FJ**

BEN LONG 'The Imperial Leather EP' (Tortured)

Space DJ Ben Long graces Billy Nasty's label for the first time, turning in a commendable set of tough stompy grooves infused with his unmistakable dark synth-etics. Four tracks and six locked grooves - all unrelenting, yet with plenty of dancefloor bite. You know the score. **FJ**

MINIMAL MAN 'Make A Move' (Treluk)

Baby Ford and Eon do what is says on the tin and keep it very minimal. But whereas Ludovic Navarre could turn the same principles at work here (minimal funky techno/house with soul vocal snippets) into something stunningly engaging, instead you get something of a pipe and slippers affair. Does anyone agree with me that bringing in a high-hat half way through five minutes of the same loop just isn't enough to make you want to dance? **EB**

DAVE TARRIDA 'Scream Therapy' (Tresor)

Fast becoming one of Tresor's hottest new talents, Sativae and Drought man Dave Tarrida with a blistering four tracker. Sativae bass junky in the house with some serious sub-assisted mutant rave industrial funk techno. Surprisingly though the stand out track opts for some soulful strings, taking things in an altogether housier direction. **SZA**

>RECOMMENDED<

STEWART S. WALKER 'Reformation Of Negative Space EP' (Tresor)

Another futuristic gem from the now Berlin-based Stewart Walker typifying the dark tonal minimalism he's fast becoming famed for. Crafted at a similar velocity to his last EP for Tresor, Walker continues to redefine the boundaries of minimal techno with four haunting cuts that mutate with grace and imagination. The inclusion of 'Boring Movies' from the CD of the sixth Tresor compilation is by far the standout cut, although all are of a very high standard. **FJ**

PATRICK ALAINE 'Bretter Fur Die Welt' (Tritone)

A first release from newcomer Patrick Alaine, combining old-skool drum loops and sustained melodic bass with vocoder vocals and plenty of noodling on the fly. The two mixes were extracted from a 40 hour-long live recording marathon, and the neurosis this must have produced is somewhat telling it must be said. A bit off the wall for most, but not without interest. **AG**

USER 'User 10' (User)

Georgio Moroder gets his bollocks crushed repeatedly by a relentless hard rhythm and squeals like a flanger. Yet another tough-as-you-like loopy release from Brum with two takes on 'I Feel Love' that are sure to storm. Don't expect any cunning artistry but these are definite crowd pleasers that give disco what it deserves, a damn hard thrashing. **AG**

CLUB ROYALE 'Sweat Dreams EP' (Versus)

Plod - plod - plod - plod - Bassline - bassline - bassline - bassline - Vocal Sample - Jazzy bit - jazzy bit - jazzy bit - jazzy bit - Plod - plod - plod - plod. I think you get the idea. An appalling title, a dire record. Judge Jules would probably love it. **EB**

BROADCAST 'Extended Play Two EP' (Warp)

Broadcast are one of the most delectable noise makers on Warp at the moment. This EP features 'Unchanging Window - Chord Simple' from the album The Noise Made By People. There are five tracks in all, three of which are previously unreleased ('A Man For Atlantis' and 'Poem of Dead Song' are unfortunately reminiscent of a 1970s prom dance band). However, 'Drums on Fire' was released on a limited DJ promo and is indeed a fiery display of heated percussion. Dunno if there was much point beefing this package out, but it's still quite nifty all in all. **KB**

MASKED MEN A Day At A Time (Zonez)

If this record was a flat-mate, it would be the type that would get you out raving even if you were knackered and determined to stay in and zone-out in front of Friday night TV. Fast, non-aggressive techno that unashamedly uses all the catchiest elements of house and trance without ever sounding like a load of cack, this'll be ideal for DJs who just wanna make it funk all night. **EB**

>RECOMMENDED<

DAVE CLARKE 'Before I Was So Rudely Interrupted' (Available only as Mp3 Download from www.icrunch.com)

The brash Brighton baron gives sceptics a bit of a slap in the chops with this history-making Mp3 only release, and DJs worldwide will be falling over themselves to get hold of the few elusive vinyl copies circulating. 'B.I.W.S.R.I. Part 1' opts for a thrashy Killa Bite-esque groove peppered with sharp vox stabs and a lengthy mutating break almost from the onset, whilst 'Part 2' slips into a prime slab of squelchy electro to lend a balanced appeal to digital dwellers. The concept of releasing dancefloor-orientated releases on this format might still seem a little dubious to many a vinyl junkie, but with such a storming pair on offer here, this might just set a precedent. **FJ**

ALBUMS

ETERNAL BASEMENT 'Magnet' (Blue Room)

Despite a long pedigree with releases on PCP, Frankfurt Beat and Harthouse dating back over 10 years Micheal Kohlbecker has pretty much failed to come up with anything sparkling here. All the dance floor oriented tracks are either over layered and fiddly, completely funkless or just two twee for comfort - perhaps with the solitary exception of 'Lost In Music', a nostalgia acid builder which soon peters out predictably into epic-ish trance territory. The more laid back 'experimental' numbers on the other hand belie his background as a classical musician and fail to make the most of the possibilities modern electronics provide. Although there are some excellent melodies that could be remixed into trance floor smashes that doesn't alter the fact that the album, as a whole, sinks. **AG**

APHELION 'Zugzwang' (Defocus)

Seventy minutes of enigmatic electronica from the four members of Aphelion, checking the likes of Carl Craig, Black Dog and early Aphex Twin to produce a polished debut long-player. Rising synth parts drift spaciouly in the mix as appogiated melodies collide with eerie tones and occasional rhythmic impetus over the space of eleven tracks. For the most part, this is a very relaxing and precisely constructed piece of work, brimming with ideas and emotion. However, those seeking preferring a more textured abstract edge to their ambient listening may find 'Zugzwang' a little too nostalgic for their palette, as it does little to follow the current trend for experimental sound design. If this were released in the early Nineties, people would have wet themselves over it, which I suppose - if you can slip back into previous modes of musical thinking - is good enough reason to go and check it out now. **VS**

V/A 'Techhouse Phenomena 5 - Compiled & Mixed By Drop Music's Inland Knights' (Eukahouse)

Neatly blended by renowned Nottingham deep house duo Laurence Richie and Andy Riley, this admirable display of their blissfully hypnotic DJing and production style features a total of 14 bass-heavy groovers from the likes of Miguel Migs, House Proud People, Low Key and, naturally, the Knights themselves. The mix is deep and fluid, casually commencing with sparse dubby numbers before flowing through jazzier fields and in and out of tougher rhythmic terrain. Falling conspicuously on the house side of the techhouse fence, for those not familiar with the seductive crisp vibe of Drop Music or their synonymous Smokescreen party vibe, this will provide a very reliable introduction. For those that are, you probably can't get enough like me. **AG**

>RECOMMENDED<

GET FUCKED 'Wet Dreams' (Eukahouse)

Following their acclaimed 'Dot To Dot' LP from last year, rude bastards Nils Hess and Nathan Coles pleasure us once more with ten aurally satisfying probings into the undefined realms of techhouse. The shortest accurate definition I can find for this platter of toe-tappin' excellence is dubby, tribal, dreamy, seductive deep techno-enriched house music. A wealth of well thought-out compositions, excelling in studio excellence by utilising the engineering talents of Laurant Webb and Dave Coker, 'Wet Dreams' is one wicked compilation of downright sleazy skanking rhythms. Feel the constant throb and swing of their 'Hangover', the warm pummelling of their 'Love Balls' (yum!) and the dizzy spaced out waltz of their 'Ride Girl', with its two tone B-line and User-esque vocal sample. Whether appreciated in clubs or at home, this is top notch genre hopping. If you're not utterly hooked upon first listen, believe me, it won't take long. **VS**

V/A 'Nocturnal - Mixed By Angel Alanis' (Eukatech)

A fine DJ mix from Chicago's much-tipped Angel Alanis, recorded live at a party in the windy city. Driven urgently along with occasional use of tricks and FX, it's quite obvious this was produced in front of a crowded dancefloor rather than in studio solitude. Featuring a healthy crop of current favourites (the majority being British) such as Surgeon, Sims, Rachmad, Saund, Alanis throws just one of his own works into this tight and funky stew. His blending is tight and fluid, using EQing effectively to add weight to his mixes. This will probably be keeping me awake through a few late car journeys. **VS**

RECK 'Lifestyle' (Eukatech)

Clean, fun and ultra-floor friendly, Reck's production style employs solid kick'n'hat-based grooves whilst leaving plenty of space for melodic winding sounds to help engage mind as well as feet. As an album 'Lifestyle' is slightly marred, as the first 6 cuts are remixes of two tracks - 'Silkworm Spinning' and 'Dragon's Turning'. But then I very much doubt this collection was compiled with home listening in mind rather than furious dancefloor manipulation. Not to say that the reworkings aren't good, featuring quality productions from current Euro faves such as Chris Liebing and Pascal F.E.O.S. Marco Lenzi's dark minimalistic mix of 'Dragons Turning' is of particular note - super sparse yet very physical. With tracks like the upfront 'Bon Voyage' and the urgent echoey build of 'Turtle Head', this is one Lifestyle that should get adopted by many DJs right across the techno, trance and acid club circuits. **AG**

V/A 'Frikiyiwa 2' (Frikiyiwa)

Frederic Galliano's pioneering label follows up last year's first Frikiyiwa collection and luckily for us the same quality of music continues to shine through here. A welter of talent, from both the traditional African and electronic camps meet head on with eight inspiring collaborations, showing precisely how this world fusion business should be done. Kicking off with the sumptuous strains of Abdulaye Diabate's 'Foronto' as interpreted by Llorca, the scene is set for Alex Attias' driving jazz break-fuelled take on 'Yankaw' by Nahawa Doumbia and Galliano's own epic 11-minute rendering of Neba Solo's 'Noumou Foly', with its slowly building, surging swells of melody and dense percussion. Man of the moment IG Culture is also on hand to provide a typically fractured New Sector Movements mix of Nahawa Doumbia's blistering 'Fatien' while Stefan Betke gets yet more mileage out of his broken Waldorf-4-Pole filter with the eerily translucent finale of Lobi Traoré's 'Sayo'. Superb. **RF**

V/A 'Technoir - Mixed By DJ Eon' (Ifach)

In a climate where every DJ, producer and record label feels compelled to unleash a mix CD to showcase either their (or other people's) wares or spin skill, this blend of old and recent techno from Ifach's varied back-catalogue definitely seems worth the effort. Mixed adventurously, by DJ Eon, 'Technoir' serves the title tracks like the old-skool acid of Perbec's 'Variety Club' and the astoundingly enigmatic 'Dead Eye' by Eon and Baby Ford (one of the best tracks from Hawtin's Decks, FX & 909 mashup). Couldn't listen to it too often, but then I can't with most mix CDs. **VS**

MIKA 'Mika LP' (Klein)

Klein have been coming out with some interesting stuff lately. Mika's album is totally listener-friendly but also experimental, weaving house vibes around fast breaks and soft female vocals. There are brief times when the melody suggests Sonic Youth at their most desolately atmospheric, and an overall feeling of warped pop done well emanates from the vinyl. Not enough to guarantee a recommendation but admirable and worth checking out. **EB**

>RECOMMENDED<

SEELLENLUFT 'The Rise And Fall Of Silvercity Bob' (Klein)

The machine is dead, long live the man-machine interface. If this album doesn't touch your soul you should take a break from your 4/4 loops. Hard disk conductor Beat Soler has sampled from his collection of 50's easy listening and film soundtracks to create an album so astoundingly beautiful and melancholy that the term electronic hardly seems to apply. The album captures the story of Silvercity Bob (an imaginary trumpet player) who tragically dies in the end to the mournful lament of 'The Terrible Sound of Silence', leaving you eager to return to the beginning to give him new life. In a world where the album has become merely a collection of 'trax', it's a breath of fresh air to listen to something so truly engaging and worthy of repeated listening. Something to cherish for years to come. **AG**

V/A 'Constructions: Sofa Surfers Remixed and Dubbed' (Klein)

Vienna's favourite dub-munching electronicaheads get ripped to shreds and glued loosely back together by a host of downtempo nu-skool pioneers. A fine roster on display too, with contributions from the likes of Ian Simmonds (Juryman), Richard Dorfmeister, Eardrum and that legendary guru of skank 'n wobble, the Mad Professor. Commencing with a languid soundtracky excursion from Simmonds', 'Constructions' dives into a spacious pool of undulating bass frequencies, sweet twisted melodies and crisp broken rhythms which, unlike many similar remix projects melt thoughtfully together to form a very accessible hour of easy, if slightly twisted listening. In fact, given the range of artists employed the overall result is surprisingly not as 'off the wall' as the Surfer's recent 'Cargo' longplayer. Still - plenty of memorable moments here (Mum, Enduro and the Mad Professor spring quickly to mind), with enough unpredictability abounding to counteract the odd generic tendency. **VS**

>RECOMMENDED<

SUSUMU YOKOTA 'Sakura' (Leaf)

Japanese genius Susumu Yokota delivers another beguilingly beautiful project previously released on his own Skintone imprint. When you understand the title means 'cherry blossom' in the producer's native tongue it is easy to get some sense of the tone of this effortlessly organic double-pack. From the drifting opening strains of 'Saku' to the shimmering deep house of 'Genshi' and the celestial ambience of 'Tobiome', Yokota's somnabulant sounds slip effortlessly between the realms of profound introspection and insidiously rhythmic exploration as exhibited on the piano-driven jazz of 'Naminote'. Gorgeous and essential. **DS**

>RECOMMENDED<

V/A 'Ross Allen Presents Abstract Funk Theory' (Logic)

Ross Allen has found time in his hectic schedule to put together a great collection of tracks for Obsessive's ongoing Abstract Funk Theory series. Taking the concept rather more literally than his predecessors Ian O'Brien and Colin Dale, Allen pulls together 13 divergent musical moments from Cornelius' whimsical 'Typewrite Lesson' to Rockers Hi Fi's bass-heavy interpretation of Ella Fitzgerald's classic rendition of 'Sunshine Of Your Love' and a luxuriant Massive Attack-style rework of Randy Crawford's 'Cajun Moon'. Further immersion into Ross' world reveals the delights of Norken's John Beltran-inspired, emotional techno on 'Southern Soul', Tom Middleton's scouring electronica on 'Future Funk 2', 69's synth-driven dub on 'Desire' and the rousing horn-vocal collisions of The Harry Roche Constellation's 'Spiral'. Absolutely cracking. **RF**

>RECOMMENDED<

BLUE STATES 'Nothing Changes Under The Sun' (Memphis Industries)

Multi talented musician, Andy Dragazis serves up a heartfelt and timeless LP that repels all labelling attempts. Hailing from Greece and deepest Sussex he presents an incredibly diverse range of influences from bazuki players to American 60's rock and serves it all up with a level of peace and pensiveness rarely found in modern music. Although his work is assembled using a sampler it is very much acoustic sounding, which is why some will think it not strictly within the remit of this publication. However, if you fancy broadening your horizons beyond the outwardly synthetic then this release will offer you nothing short of sheer quality and depth of emotion. **AG**

SENIOR COCONUT 'El Gran Baile' (Multicolour Recordings)

Uwe Schmidt's (aka Atom Heart) alter ego Senior Coconut creates a perverse 12-track world in which dislocated Latin rhythms, idiotic horns and berserk piano chords slam together, topped off with vocal snatches and occasional grating interference. The opening title track sets the scene for Coconut's fusions of deranged instrumentation and spastic beats along with the mutant strains of 'Upper Mambo/Lower Funk' and 'Chocolatina'. However, Schmidt's skill really shines through on the more staid tones of 'La Nocha Cool', 'Musica Moderna' and '4D Cha Cha', in which low-key atmospherics rub against a backdrop of calmly synthetic bass. **RF**

>RECOMMENDED<

JOLLY MUSIC 'Jolly Bar' (Nature)

Take equal parts of cool funk, dodgy drum machines, Psychic Youth type loops, ludicrous cut ups, delicious electronics and hey presto, you're Jolly. Well actually you're not. Two Romans by the names of Francesco Bellis and Mario Pierro are, but you'll certainly be grinning from ear to ear when 'Jolly Bar' seeps laughing into your lugholes. Although undoubtedly odd, each track charms you with its pervasive jollity (!) and the diversity of influences somehow blend together perfectly, yet never formulaic. Electronic music hasn't been this frivolous since the 1970's so lap it up before someone sticks a label on it and spoils it all. Worth the purchase for the ending alone - a comedy feast of crackling that will have you jumping up to take the needle off your CD player. **AG**

MARCO PASSARANI '6 Katun' (Nature)

Broken beats, electro, computer noise and sublime tones combine to form an album of some accomplishment from this Roman producer. '6 Katun' is Marco's first album for his own Nature imprint and represents a collection of work from 1994 to 2000, and an end of a phase of work for

both producer and label. The album is crammed with inspiration, inventively bridging the gap between tough abstract structures and awe-inspiring melody. Of particular note are 'Phonok' with its skittish electro rhythm and nifty edits, the jovial alien funk of 'Eaxade' and the frenzied breakbeat assault of 'Floid' - a track very derivative of early Aphex material. All hail the new Roman Empire. **AG**

>RECOMMENDED<

V/A 'Eskimo' (News)

As a refreshing antidote to the current climatic deluge of single-styled genre showcases, Belgium's Eskimo crew release a stunningly diverse compilation spanning three decades and drawing on sources as dissimilar as Hall and Oates, Harry Thurmman, J Saul Kane, Mount Rushmore and De La Soul. Their parties in a disused Gent underwear factory have become legendary in their home country - more recently spreading worldwide - and here they present a cross section of their laid back cool dance style, highly reminiscent of late 80s English house parties. Available on mixed CD (more put together than mixed) and triple unmixed vinyl, this release is probably worth the purchase for some hard to find tracks, yet works supremely well as a whole listening experience. In a scene obsessed with highlighting it's musical differences Eskimo remind us what it was all about at the offset. Whether you're into house, disco, pop or hip hop, this is one solitary groove experience that's sure to brighten your mood. **AG**

GENIK 'Just Add Dope' (No Bones)

Following the single release 'Sea Dreaming' ex-game soundtrack producer Simon Robertson comes up with a far more varied and less formulaic long player. Although the previously released drum and bass tracks are included, the rest of the album goes into more breakbeat/leftfield territory with a wealth of original instrumentation samples and warm production style. Whilst much of the album has a tendency to sink into the background it is, nonetheless, easy listening of a high quality. **AG**

CRISTIAN VOGEL 'Rescate 137' (Novamute)

The eminent Brighton dwarf returns with another long player of terribly twisted electronics that shows all the pretenders what future funk really means. Presented as a concept album with the tracks relating to sites on and around an imaginary island, Vogel yet again gets down and dirty with the machines, fusing rich breakbeat experiments with bassy erratic techno movements and flagrant sample abuse. The second track, 'Underwater Living' is a P-funk beast of a tune with savagely distorted vocals and erratic drumming, 'Crater 8' is a wiggled out 4/4 jam with a lazy live feel, and 'Crater 8' sounds like the kind of music Luke Vibert might have made if he'd shaved off his goatee and moved to Brighton. Cut up beyond comprehension and always likely to slide off in to something totally unexpected, 'Rescate 137' rocks. **AG**

>RECOMMENDED<

V/A 'Plus 8 Classics 1990-97' (Novamute)

Few labels have done as much to change the face of techno as Plus 8, and this double LP or CD collection of their work up to the label's suspension in '97 is intended to put the lid on what was 8 years of world-altering innovation. With undisputed classics like Cybersonic's 'Technarchy', Fuse's 'FU2', Plastikman's 'Spastik' and a host of tracks from the likes of Speedy J, Silvershower, Kooky Scientist and Kenny Larkin you just can't help but be astonished at the depth of quality on this release. Although the early work has been compiled before on the 'States of Mind' LP it's the first time the full history has been put

together. Rather than lay the tracks out chronologically they have chosen to place old next to new, serving to highlight the freshness of tunes now 10 years old. Fuck buttercandy, give this to your grandchildren. A genuine historical document. **AG**

>RECOMMENDED<

FLANGER 'Midnight Sound' (N-Tone)

Jazz stylishly collides with ten tonnes of electro-coustical genius as Burnt Friedman and Atom Heart join together in their Flanger guise once more. Recorded in Chile back in 1999, 'Midnight Sound' typifies the unparalleled ability of these groundbreaking artists to integrate both live and synthetic audio way beyond the constraints of modern defined fusion. With Atom Heart twanging the Rhodes and Friedman excelling in all manner of exotic percussion, the nine compositions on offer humanise the sound of sampler technology in a sublime blend of funk, vision and complexity. From the incredibly erratic yet captivating drum programming of 'Human Race Race', reminiscent of Luke Vibert's Plug material with it's deep wandering jazz bassline and lazy keys, to their dulcet cover of Miles Davies' 'So What', this is real poke in the eye to genre-specific sterility. Another remarkable work of mutant contemporary jazz, then. **VS**

TERRY LEE BROWN JR 'From Dub Till Dawn' (Plastic City)

One of the principal artists to evoke the techhouse term, Germany's Terry Lee Brown JR (AKA the slightly less ostentatious Mr Norman Feller) serves up his third album on Plastic City. And a rather varied menu it is too. Opening with the crisp bassy house rhythms of 'Dawn', Feller embarks on another 'pleasant' yet somewhat formulaic foray into ambling atmospherics, chord washes, techy 4/4 drum patterns and subdued basslines. Although the rhythms are generally punchy and dancible, the track set is on the whole too safe and polished, lacking the tougher quirky appeal of early TLB JR output such as 'Bad House Music', 'Impact State' and his first LP, 'Brother For Real'. There are a few fine moments, noticeably the sparser dubby moments ('From Dub Til Dawn', 'The Chase (dub)') but ultimately this package displays too few new ideas to be a must purchase album. **FJ**

BOULDERDASH 'We Never Went To Koxut Island' (Recordings Under Construction)

Almost comatose breakbeat dreamscapes form Hans Moller and Dans Skaborn, that I could easily (if slightly lazily, Ed) compare to the lighter side of Plaid. Having spent 1000 hours locked in the studio making it, apparently thinking about nothing but horny retrievers and cute budgies, the LP has evolved to be both tirelessly detailed and unsurprisingly introspective. Although this area of music has been severely caned recently, the Boulderdash duo prove that taking your time and getting it right pays dividends, as the result is a truly charming piece of work. Just a little bit forgettable that's all. **AG**

PHUNKY DATA '38' (Sekence / Edel)

A tribute to their hometown of Grenoble (France's 38th Departement), '38' brings together twelve tracks of crisply produced filtered French house from Olivier Raymond and Kiko - and in light of Raymond's killer recent releases on Goodlife as Oxia, this begged a listen. Omnipresent funky basslines and tight guitar licks run amok throughout, and generally the whole exercise exudes a sunny accessible feel whilst maintaining plenty of rhythmic energy. Two of the more lively tracks stand out - Daft Punk meets Drop Music for some jacking bottom-end action on 'Preface', whilst 'City' builds from tribal beginnings into a classy party shaker. Tres Bon. **FJ**

>RECOMMENDED<

PERCY X 'Gain' (Soma)

A stunning collection of minimal techno grooves from Glasgow-based DJ / producer Tony Scott. Opening with the tender chords of 'Interlink', 'Gain' is a lush exploration of deep electronic tribalism, with the CD version providing a few additional down-tempo moments to extend the listening experience. Centred around ever-mutating crisp rhythms and subtly evolving tonal elements, each track is produced to perfection. From the tough electro-funk of forthcoming single 'Break It Down' to straightforward tribal floor fillers like 'You Know What It Is', the acid-soaked sub-bass bliss of 'Maintain' and the incredibly hypnotic title track, 'Gain' defiantly shows how loops can be both beautiful and engaging. DJs and punters alike are going to have a lot of fun with this. **VS**

V/A 'Hmm' (Sprawl)

Let's pray God's got a sense of humour. Twenty cutting-edge electronic artists recreate hymns and anthems of their choice in a highly disrespectful manner on this innovative and tongue in cheek CD. Try to imagine a speed fuelled W.I. shuffling to Puppy's drum'n'bass take of 'Jerusalem', or the combination of Steven Hawkins and Richard Clayderman on Freeform's 'Morning has broken'. The basic concept is to revisit sound archetypes we were issued with as children in order to explore parallels with our sonic present. If that's a bit highbrow for you, it's about letting loose the child inside artists like David Toop, Osymyso, Add N to X, Kit Clayton and many more. The result is a unique angle on the cutting-edge electronica scene of today and perhaps the launch pad for a new set of archetypes for tomorrow's children. School assemblies would be so much more tolerable if only that could be true. **AG**

V/A 'Future Lounge 03' (Stereo Deluxe)

This third installment in Stereo Deluxe's Future Lounge series will be no disappointment to fans of the German label's previous compilations. Label boss Oli Roesch offers a lush, soulful collection of 15 smoky, late-night gems. Kicking off with the contrarily sunny vibes of Pablo's 'Reincarnation', then moving on through Mutaburaka with the Latin-tinged dub of 'Dis Poem' and the previously unreleased, piano-spattered delights of Sieg Der Liebe on '2. Tag' 'Future Lounge 03' winds and twists its way through genre and style with a blissfully chilled-out, easy listening air. Other highlights include the imprint's own Trio Eléctrico with the rootsy breaks of 'Return Of The Coconut Grove', Karma's rumbling jazz on 'Modifications #2' and F Com Romantics 'A Reminiscent Drive' with the short, sublimely sweet acoustic guitar-filled 'Ambrosia'. But the best moment comes in the form of the classic bossa nova of Astrud Gilberto's 'Maria Quiet'. Blissfully chilled. **DS**

V/A 'Club Africa 2' (Strut)

After the phenomenal success of 1998's first 'Club Africa' collection Russ Dewbury has returned to Strut to deliver a second helping of rousing afrobeat. 'Club Africa 2' follows on much where the first installment left off, including such sun-soaked, percussive funk gems as Max B's opening 'Bananaticoco', Hugh Masakela's 'A Long Way From Home' and Roy Ayers' 'Black Family'. However, the stand-out moments come courtesy of Manu Dibango's disco classic 'New Bell' and the soaring delights of Letta Mbulu's 'Mahlalela'. Top-notch stuff. **DS**

GREENMAN 'Greenmania' (Superstition)

Rising Hamburg DJ Sven Dohse follows his six previous Greenman EPs for Superstition with an accessible 10-track assortment of house and techno flavoured excursions. Although there is some crap on here, everything is pretty well produced, the flow of the album works eloquently, and there's a couple of corkers to boot (notably the utterly infectious bass-heavy swing of 'Go Back', the tranced-out techno workout 'The Birth' and the dubwise future house of 'Der Elektrische Stuhl'). A mixed bag, with a few tasty treats. **FJ**

DJ MORPHEUS 'In My Bag' (SRR / Crammed)

The man behind the Freezone compilations presents another collection of tracks by various artists in a downtempo break style. From the deep south croonings of The New Rotary Connection's 'Bee Tree' to the table tennis drum and bass of the Computer Jockeys, this CD offers an admirable glimpse into the state of the scene. The Raggaie Disco Rockers with Horace Andy takes you right back to the man's work for Massive Attack on the seminal 'Blue Lines' album while the Nubian Mindz remind us what jazz experimentation is all about. All in all, if you like your chilled, afro breaks then you can do far worse than to take guidance from a man whose pedigree at sculpting compilations like this is well proven. **AG**

BLAKE BAXTER 'Dream Sequence' (Tresor)

If you had a taste for techno back at the start of the 90's it would have been hard to miss the distinctive sound of the 'Prince of Techno'. With tracks like 'Ghost', 'The Warning' and 'One Mo Time' (available here in 3 mixes) he did much to point the way forward for dance music in all its forms. Digitally re-mastered, this re-issue of Tresor 02 will prove to be an essential educational excursion into largely overlooked roots for those who missed out the first time. Sadly his more recent work - of which five tracks are included here - fail to innovate to nearly the same extent. However, no one sounds quite like the Prince (did) and if, like me, you haven't already got the original you'd be mad to miss out. **AG**

>RECOMMENDED<

SUBHEAD 'Neon Rocka' (Tresor)

Innovative and varied stock, as you'd expect from two of the most bloodyminded and interesting producers in techno today. Familiar ingredients are thrown together in exciting new ways, resulting in a tasty long-player typical of Subhead's quirky style; cartoon funk at times, with harsh industrial sounds and fractured beats collapsing into cool electro-techno hybrid workouts. Despite having released tracks from the likes of Tobias Schmidt and Christian Vogel for years, Tresor releasing a Subhead album still seems like an unexpected change of direction, a risk almost. Still, this epic pile-up of untamed machine mayhem might just be what's needed for them. **SZA**

>RECOMMENDED<

TV VICTOR 'Timeless Deceleration' (Tresor)

Do yourself a favour and take time out to properly absorb this lengthy platter of electronic excellence from deepest Berlin. Co-produced by the legendary Moritz Van Oswald (Maurizio), Udo Heitfield's 'Timeless Deceleration' is an essential listening experience for all who have ever been charmed by the soft rounded minimalism of Basic Channel and Chain Reaction and the dubby ambient atmospherics of Kit Clayton, Pole and other such exponents of spacious machine music. With three epic tracks of utter audio escapement clocking in at just over two hours, this double CD package forms a veritable ocean of warm aquatic electronica, containing more depth and emotion than a deep-sea ferry disaster. Don't expect any dramatic changes in structure, as these masterful mood compositions are so deliberately unhurried you're sure to be disappointed. You might not listen to this often, but when you do it's certainly not something to be dipped into. This is music for you to drown in. **VS**

>FREEBIES<

WIN SOME FREE JAM

atomic-jam

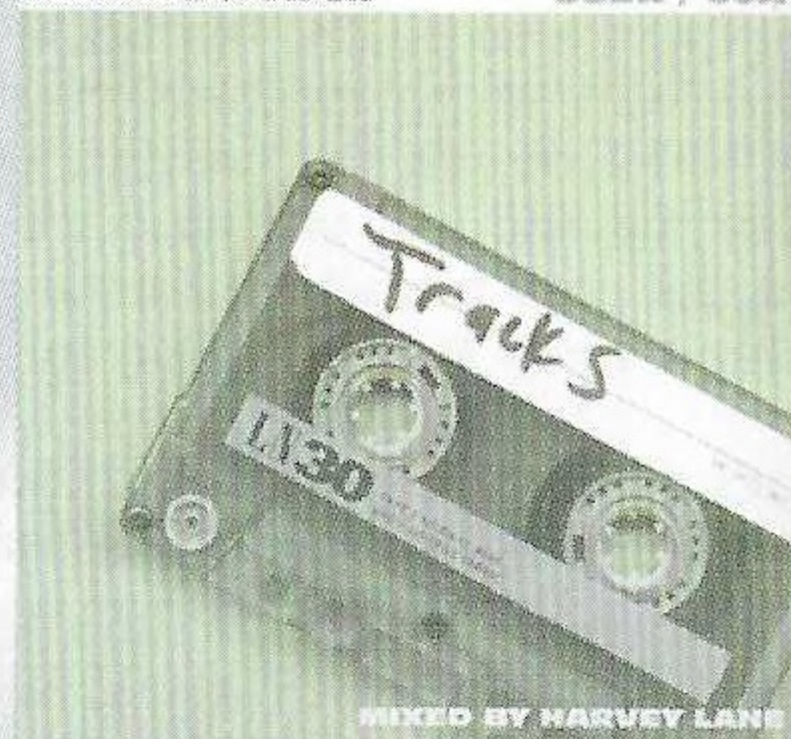
We've got two pair of tickets kicking around the Overload office for Atomic Jam in Birmingham on 14th October featuring Ben Sims, Luke Slater, Access 58, DJ Hell, Fabio, Ed Rush, Rasoul and Jack & Emma from DiY. Just tell us, in no more than twenty words, just why the hell you think you deserve them.

BIG LOOP GIVEAWAY

SERIAL SCRATCH UTILITY PLASTICS



SERIAL SCRATCH USER / 00A



Jump around your bedroom to the sound of Birmingham's techno underground. Featuring tracks from User Records and Utility Plastics, the first two installments of the Serial Scratch Mix CD series are mixed by Brum DJs Richard Turner and Harvey Lane. We've a copy of each to give away. To win, please complete the following sentence. "I think loops are great because..."

OFFICE CLEAROUT

Finally, we've a huge pile of crap indie, rock and pop CD single promos that are clogging up the office. They are absolutely fuck all use to us, so if you want to win a bag full, just complete the following sentence: "I think Pearl Jam are..."

Email all answers to:
blag@overloadmedia.co.uk



'The Book Of Revelation'
By Rupert Thompson
(Bloomsbury, 2000)
pp.264

Thompson is widely acknowledged as one of England's leading lights in the world of literature and his latest book goes all the way towards justifying this reputation. 'The Book of Revelation' is just that; a brilliant, readable tale that reveals truths about humanity other authors would struggle to come to terms with, let alone document so compulsively, with such understanding of the

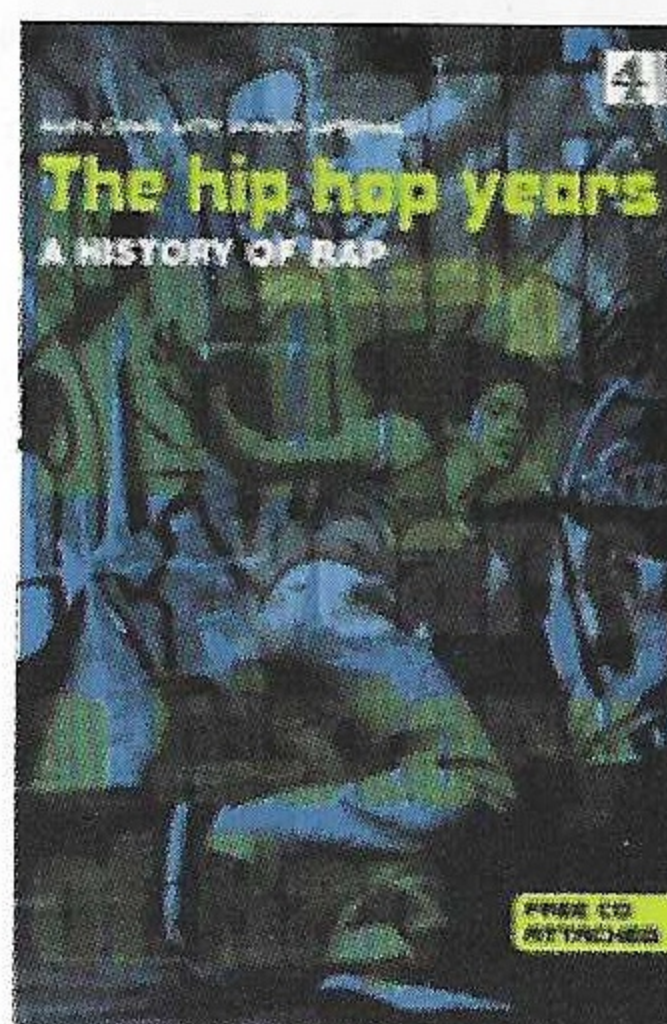
complex network of experiences that form what we understand through emotion.

Thompson has now established a style that whilst not being overtly individual in a textual sense, is pretty much unique in its ability to burn into the reader all of the moods that the situations and locations cause his characters to feel. The big difference with this latest novel (and I here I confess to having only read two of his other four, but I'm working on it), is that there is a sense of direction and purpose that usually only manifests itself through the later parts of his books. With his last novel 'Soft', I felt no real emotion for the characters until the tragic ending - as if Thompson was deliberately setting you up into believing that despite the unfairness that ran throughout the characters' lives, there was no way of feeling pity for the harshness of life until the bitter conclusion was reached. In 'The Book Of Revelation' there is a steady building of engagement with the main character, and whilst he is not portrayed with any indulgent sentimentality or extended pathos, by the end you feel as if the learning experience his character has gone through is one the whole world should know about. This is surely the mark of a great writer.

'But what's it about?' I'm sure you'd like to know by now. Well, simply put (because it's a very simple idea) this is a book about the effects of abuse. The book starts in an Amsterdam back-street with the abduction of a successful young dancer. He is incarcerated, subjected to humiliating sexual abuse and then forced to come to terms with what has happened, oscillating between a desire for revenge and the need to forget what should never have happened to him. Do not expect the plot to develop pace as it goes on. What you are presented with is a road to recovery after the initial explicit rush of the dancer's victimisation. However, as always, Thompson utilises the traits of a thriller to give the book an un-putdownable quality that his peers would surely struggle to match when dealing with such a heavy subject. The plot development is subtly drawn out, creating an engagement with the numerous characters that will engrave a little bit of their personalities onto your own - helping you to come to terms with what it means to find someone who you think that you know and love suddenly change for the worse, with no explanation and no way you can enquire into the problem. Because until the truth is made explicit, the secrets may not even exist in the mind of the victim.

This is therefore an incredibly important book. In an age when young writers are drawn towards a portrayal of the evils of society but find it too challenging to seek answers for their readers, Thompson has provided us with an experience that is so carefully crafted it inspires deep thought about the experience of others that we can know nothing about. A lost world of hurt and pain that stays hidden until only tragic circumstances can draw it out for the better.

WORDS> Paul Gannaway



'The Hip Hop Years: A History Of Rap'
By Alex Ogg and David Upshall
(Channel 4 Books)
pp.222 + free CD

Ch-ching! It's all about the benjamins, and it looks like Channel 4 knows that best. This book is a spin off from the pretty phenomenal rockumentary that was aired on TV earlier this year. And if you went to a lot of trouble recording those programmes, I really wouldn't

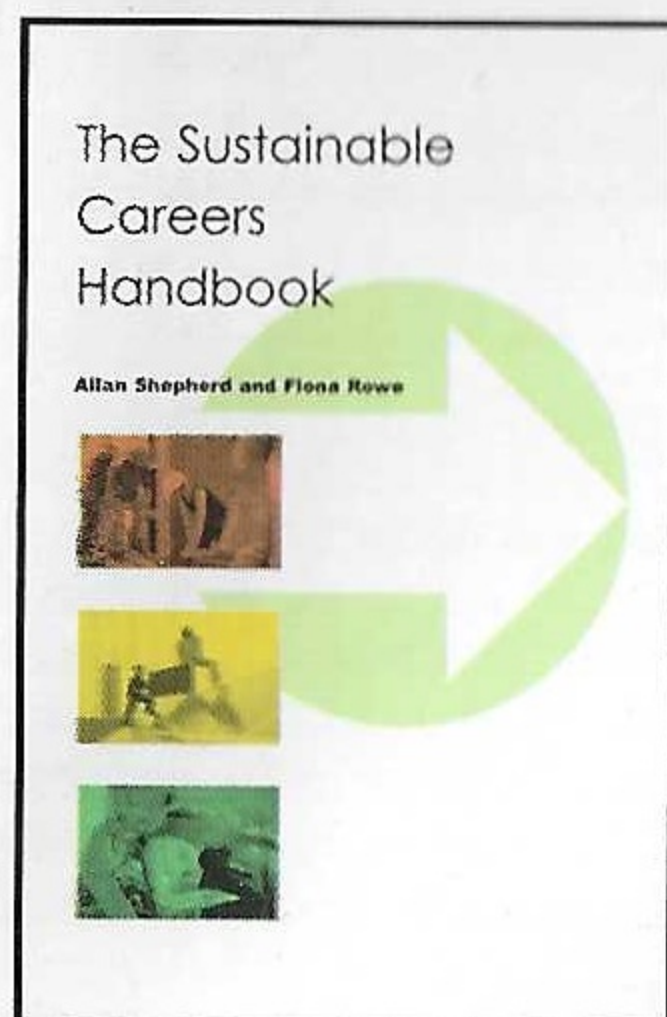
bother too much about this book; it reads like a script. In fact, I think it is the script.

Written by Alex Ogg, (a consultant to the series and also the author of the Guinness Book of Rap and the Guinness Book of Dance), and also David Upshall (the producer/director of the series and also a print journalist) the quality of their translation from audio/visual to print belies their previous experience. Of course, what was decidedly handy about bringing it to print life was the sheer quantity of interview material they had; and it seems to have been literally transcribed into the book, with a few fillers to keep the flow.

However, the interviews are also its main redeeming feature. You can't beat first hand recounting of events and they talked to such a vast array of playas, from Melle Mel right through to Missy 'Misdemeanor' Elliott that it does make intriguing reading. It's an intriguing story. The self empowerment inspired by Afrika Bambaataa re-appropriation of gangs into Hip Hop cliques, starting with founding the Zulu Nation enclave. Native Tongues was another group, a loose coalition between the likes of Queen Latifah, the Jungle Brothers and A Tribe Called Quest. Afrika Baby Bambaataa (Jungle Brothers) believes that the ethos lives on in many contemporary artists such as the Roots or Pharcyde. These artists hail from Philadelphia and the West coast respectively, so certainly there are strong seedlings growing out of the depravation caused by ghetto-isation and gang warfare, and it's not just a geographical thing (though no doubt those raised out in Brooklyn and those representing Queens will probably disagree).

However, this is a history. Here they excel, talking extensively to so many voices that definitely seemed to matter, from Afrika Bambaataa himself to the original purveyors King Herc and Grandmaster Flash. But when it comes to evaluating hip hop's present state of affairs, they tend to fall short. No theory is offered to try and explain why Puff Daddy has become the most revered man in the industry, yet violent incidents seem to dog him. No one can explain exactly why Tupac and Biggie were killed. No one spoke to Dr Dre to find out why all of a sudden he's become hip hop's conscience, playing the fall guy to Eminem's fucked-up and pissed-off Slim Shady. And while they acknowledge the increase of women's activity in the previously masculine dominated areas of production, they could have talked to Missy Elliott a lot longer on this subject. There are still many conflicts in the world of Hip Hop, exacerbated by the monster amounts of money it generates today. And while you will always have your pioneers and your exploiters, this book gives you a pretty clear idea of whom was which back in the day.

WORDS> Kate Butler

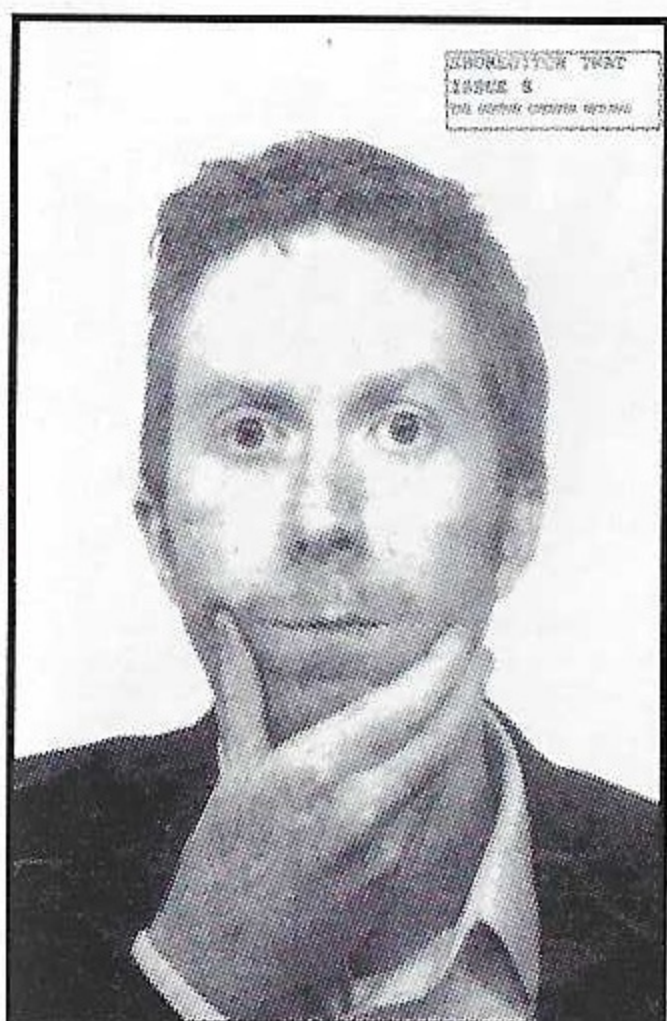


'Sustainable Careers Handbook' By Fiona Rowe & Allan Shepherd
CAT Publications / 176 pp / £10 / Available from www.cat.org.uk

Once upon a time it was very difficult to avoid lunching out if you were the slightest bit uncomfortable with selling out. But dodging the clutches of globalisation and corporate greed need no longer mean supplementing your dole selling skunk truffles and friendship bracelets. In today's 'world of opportunity' it's now possible to earn enough to feed 2.4 kids without trashing the planet and pissing on its inhabitants. This book shows you how to get your ideal 'green' job - which need not mean lentil tapestry and compost toilets. The traditional conservation, organic growing and environmental campaigning jobs are still present, but the authors have resisted the temptation to stop there, exploring loads of industries such as architecture, fashion design and even undertaking. Sections on getting training, experience and education, starting your own business and alternative work styles such as co-op's are accessible and thorough. A big section of case studies are also present to prove they're not making it all up, and a massive directory of contacts at the end means you've got no excuse to carry on blagging rollies off all your mates with jobs.

WORDS> Matt Henry

>OTHER INTERESTING PUBLICATIONS KICKING AROUND THE OFFICE <



'Shoreditch Twat'

Published by some very funny fuckers / 16pp / A5 / Free

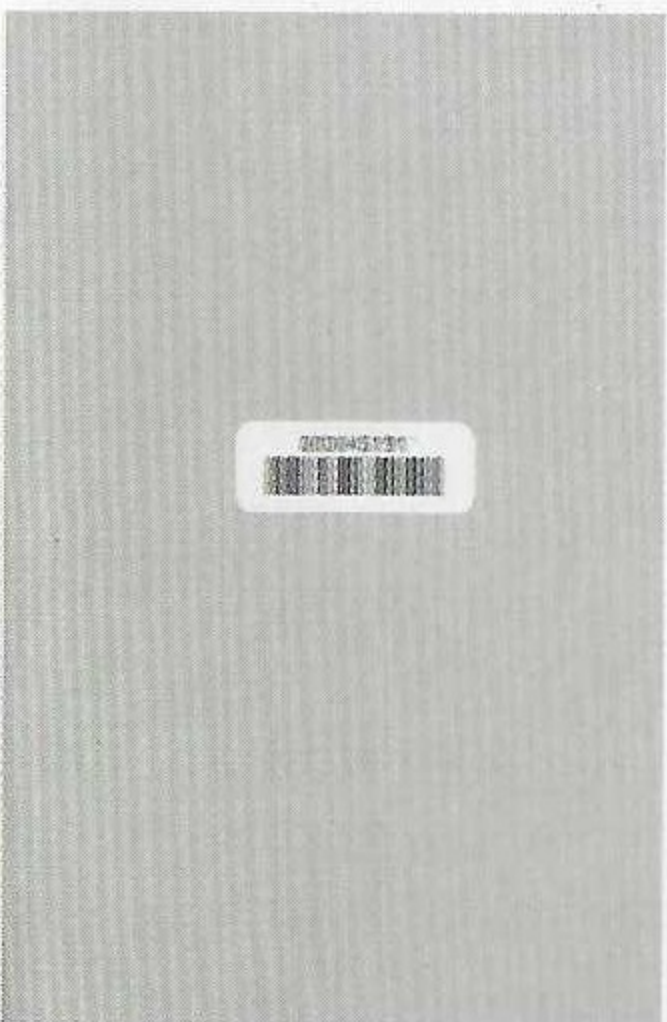
When someone accidentally gave me their copy of Shoreditch Twat in a Camden record shop, they gave me a whole heap of self-mocking fun and inspiration. Judging from the ominous lack of event listings for anyone except the 333 Club, and the ever-so slight giveaway of the publishers address (333 Old Street, London), I'd say there was some kind of vague connection with an established local venue. But who cares!? This is incisive and obnoxious suburban satire written by people that obviously enjoy slating the local fads, and put together by people who clearly like getting jiggy with the old computer cut n' paste. Marvel at their 'Cruel Crossword' (with only eight questions, one of which is 'Not out (2)'), and read well-penned discussion considering that oft-asked question 'Is Speed Garage any good?' Apart from mentioning that it also contains some wicked pisstake ads, there's not really much more to say about this plucky lo-fi zine. A fine blueprint for DIY Twats nationwide.



'What's On Bristol'

Published by 'What's On Bristol Magazine' / 28pp / A5 / Free

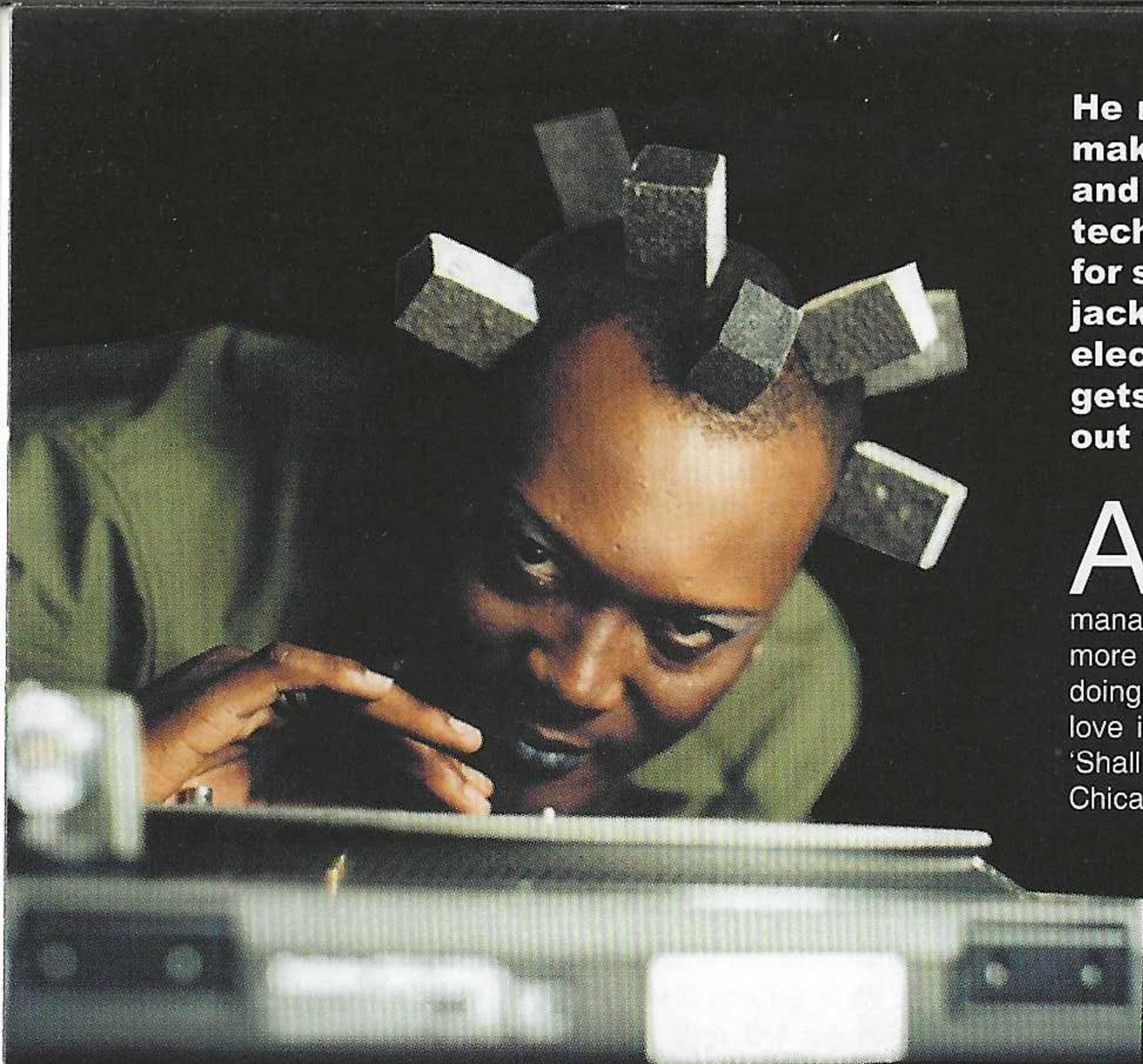
Some publications beg the simple question 'why?' For Bristol's newest info-tainment tree-waster, the answer is invariably to make money. If this random selection of ads backed up by what appears to be heavily biased editorial is a true representation of 'what's on in Bristol' visitors to this vibrant UK city should indeed head elsewhere. Lowlights include a double-page picture spread of the publisher's mates in a bar, lengthy biased reviews of local eating spots and, wait for it, to compliment the huge ad for Bristol's Mitsubishi Motors, a one-and-a-half page 'review' of the Mitsubishi Evo-VI. Although aimed clearly at mature domesticated readers than your average up-for-it club muppet 'What's On Bristol' illustrates lucidly how all objectivity gets thrown out the window in order to get the quids in. In an age where anyone with a PC and a couple of grand can knock together a pile of guff and call it a magazine, 'What's On Bristol' stands tall as an example of why people shouldn't. And what the fuck Barbie's sister is doing on the cover, I don't know either.



'CTRL-ALT-DELETE' by Ian Howell

Published independantly / 54 pp / A5 / Free

The words 'fascinating new journal of psychogeography' will undoubtedly fail to impress the authors of this exquisite (and now sadly defunct) organ from Leeds. CTRL-ALT-DELETE welds the musical with the cultural. The first half is concerned with the theory and practice of psychogeography, an esoteric discipline developed by the Lettriste movement in the 1950's and the Situationist International in the 1960's. In basic terms, psychogeography is a revolutionary analysis of human relations to the spaces that we inhabit. Thus, part one of CTRL-ALT-DELETE is dedicated to two reports about the M1 motorway and its impact on one person's life. Report one concerns the decision to live for a period of time within a triangle of land surrounded by motorway. Report two explains the author's fascination with the M1 and details a life spent hitching around Britain. The music section is just as leftfield as the cultural studies - featuring lots of downbeat electronica and minimal Colonic dub. One track reviewed here was recorded in a remote monitoring station in Sweden and samples a sax played amongst a bank of twitching Geiger counters. Bob on as they say in Leeds.



He may have a irrepressible penchant for heavy make-up, steel pants, sexually charged lyrics and huge platform shoes, but outlandish Chicago techno luminary DJ RUSH has been responsible for some of the most wiggled-out funk and tearing jackhammer rhythms to ever surface from the electronic underground. Overload's ALEX WARD gets on the blower to deepest Germany to case out this rather unconventional Chi-Town export.

After my 45 minutes of constant redialing, when DJ Rush finally picks up the phone in his Berlin apartment he sounds, well, knackered. "I'm soooo out of order maan..." he gasps, "My manager just called me and said 'you'd better get up now.'" Sensing more than a little fatigue in his low tones, I feel obliged to ask how he's doing. "Well, I've been pretty busy, but I never really get worn out. I love it man." That good, because with the imminent release of his 'Shall We Dance' LP on Charlie Hall's Pro-Jex imprint, life for ex-Chicago innovator Isiah Major is about to get a whole lot busier.

DJ RUSH

Born and raised in Southside Chicago on steady diet of 70's disco and underage night clubbing, he began mixing in 1981 and to start making tracks two years later. Following his first residency at the Reactor club in 1989, Rush helped fly the flag for techno in the city during the early Nineties alongside the likes of Gene Farris and Boo Williams. His distinctive style of raw punchy rhythms infused with jazz, samba and Latin influences gelled perfectly with the funky house sound then evolving from Chicago's ghettos, culminating in his first record release - the 'Kne'Deep EP' on the city's legendary Trax imprint. Following subsequent releases on Dancemania, Relief and High Octane Rush relocated to Berlin, encouraged by a warm reception to both his music and his self-expressionism. He admits his grasp of the German language is still shit after five years, yet having formed a mutual bond with the city and its people, he sees little reason to relocate for the foreseeable future. "If someone wanted to book me it was always Germany, and when I came to Berlin for the first time it was incredible", he explains.

Despite a flurry of releases on European labels such as Force Inc and Pro-Jex, few of his fans realise he's been residing in Berlin since the end of 1995. With all well in his new European homeland, does he still make regular visits to the Windy City? "I was there about 3 weeks ago, but every time I get there I'm ready to leave. It's terrible man. There will always be a big house scene in Chicago, but as far as techno or anything else... Everyone is really closed minded - if you listen to jazz or blues that means you are an old person, if you listen to techno you're a kid, and house then you're more mature. It's sad because everywhere you go, every DJ is playing the same record. The only thing that keeps me going back is my mother and my niece." And isn't he just sick to the teeth of all those comparisons to Chicago's other 'eccentric' techno export, Green Velvet? "God, it's getting out of hand," he sighs. Do you still get on, I ask? "I see him when I'm in Chicago. We'll chat and laugh with each other, but we don't hang out or anything. People say that I'm trying to do what he's doing, but I've been doing my thing for a long time. Because he's the big guy and I'm the little guy it looks like I'm following his footsteps."

'Little' - hardly a term I'd use. Clocking it at a towering 6ft 6 (minus platforms) his presence behind the decks is often a captivating sight, clad in thickly pasted make-up and bulletproof clothing, with blocks of wood glued to his head like some wayward post-punk guru. But just what is it with Chicago and dressing up - part showmanship, part self-expression? "Since 1984 I always dressed different and wore stupid stuff. Me and a couple of friends started the whole Chicago thing of dressing up, being crazy and adding more rubber to our shoes to make them higher. There's a lot of people in Chicago that do it now, but then there's a lot of people that don't - I mean, coming out in your neighbourhood dressed like that you tend to get hassled. In Europe

they are much more open, they think it's just part of the music or part of an act - they've already seen stuff like that." So, has he ever fallen off his platforms on stage and sprained his ankle like Emma 'Spice Girl' Bunton? "No, never man - I've got this special bump on the bottom which stops me from falling over." Hmmm, I get the feeling that he's taking the piss.

Rush feels a heavy restriction is placed on his DJing whenever he plays on British shores. This is one Chicago jock that thrives on getting lowdown and dirty when spinning to a crowd. "Whenever I play in the UK the people are looking to hear safety music, stuff that they know or is easy to dance to, and when I see that crowd I get uncomfortable. I can't be myself - I wanna get nasty, it's the best. People still book me and think I play house because I'm from Chicago!" Contrary to what the music press would lead you to believe, he can't relate at all to terms like 'booty' or 'jackin' "I hate that!" he proclaims. "I read in one magazine saying that I do 'mature ghetto music'! I guess they've got to put it into some form of category." He once described his music as not techno or house but 'knee deep'. Having used the term to title his first Trax release, his label and now his DJ agency, I ask just what's with this fave slang term of his. Surely knee deep on this giant is waist high to most people? "I guess it means underground," he laughs. "You've heard the phrase 'Knee deep in shit'? It's just so deeeep man... you gotta love it." Well, I did ask.

And so what of the album 'Shall We Dance'? And if he's been making tracks since '83 why is the time now right to unleash his debut long-player? "Many of the other labels I worked with were always being flaky or shady, not treating you right. Other people asked, but I played dumb, like I didn't hear, but when Charlie [Hall] asked I jumped in the air and ran around my apartment. The album is going back to where I started from - it's a whole introduction to me again. I'm basically a drum freak - there's always new ways of working with drums." In view of the album title, would he say nearly all of his music is dancefloor orientated? "NO [laughs]. I have a lot of people complain that they can't dance to it, but I don't try to do it that way, it just happens. That's why I prefer to DJ than play live, because I have this fear that people can't take my music for more than half an hour. This album is a little more danceable, but it's funny at the same time. Why be serious all the time, go out and have fun. "And it's this lighthearted funk-filled ethos that radiates from 'Shall We Dance', as exhibited by his personal choice cuts on the album; the gnarly mutant disco of 'Revelation' (sadly on the CD version only), the vocalised techno-pop of 'Little Bitty Boy', and the tuff pervy-jack fest of the previously released single 'Freaks On Hubbard'. So then, shall we dance? Oooh, go on then..."

'Shall We Dance' is out now on Pro-Jex.

JAMES PENNINGTON

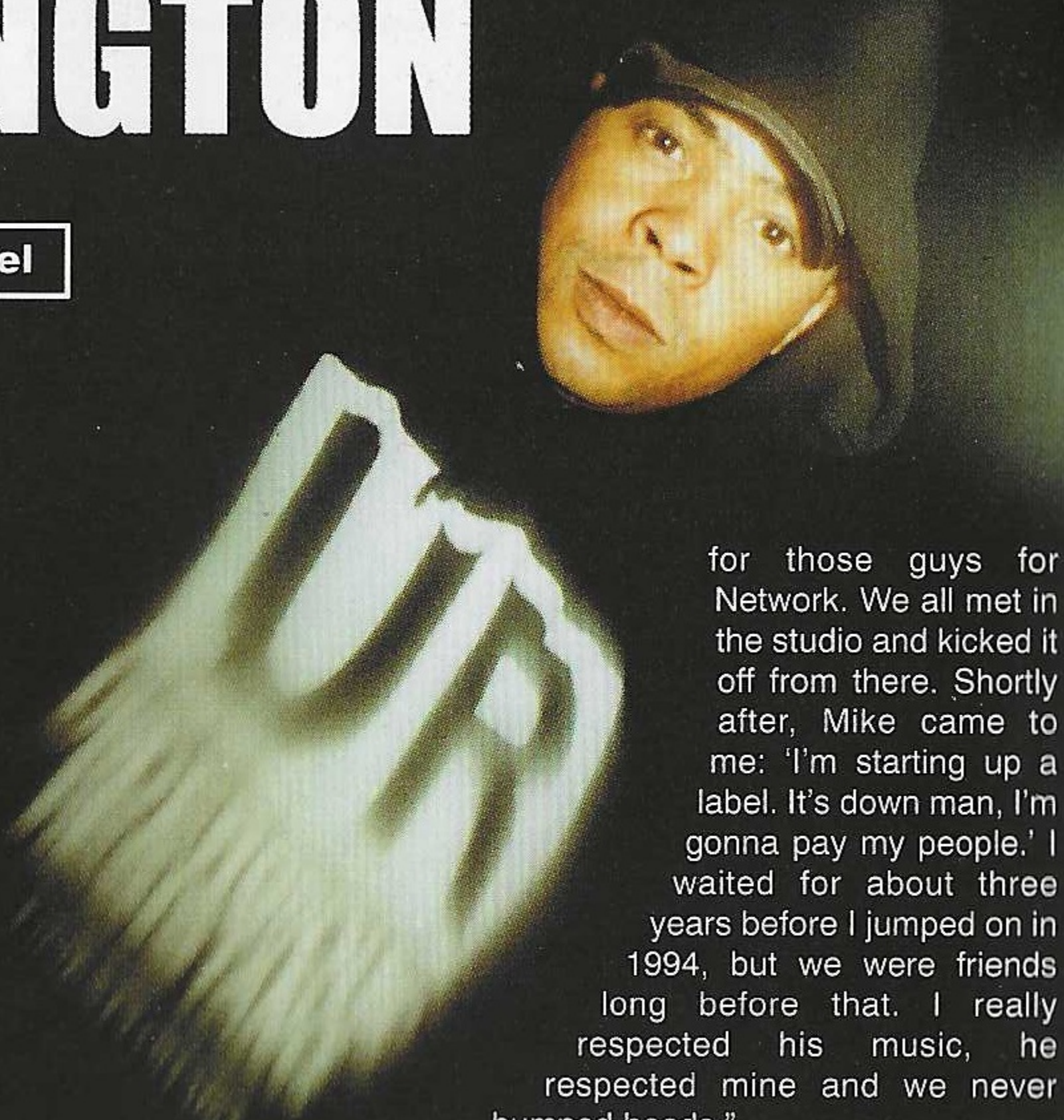
WORDS> John Osselaer PHOTO> Wouter Van Nevel

Since playing an active part in the embryonic techno scene of the early Eighties, JAMES PENNINGTON AKA SUBURBAN KNIGHT has maintained something of a legendary status within the techno community. With a pedigree encompassing joint production of Inner City's million-selling crossover classic 'Big Life', key releases such as 'The Groove' and 'The Art Of Stalking', and his ongoing role within the stalwart Underground Resistance team, James Pennington continues to tread new musical ground from his European retreat in Belgium. Overload's Belgian correspondent recently visited him in Liege, where the dark Detroit knight talked about the early days, UR and keeping it real.

James Pennington acquired much of his love for music through early house and the DJing performances of Chicago legends such as Marshall Jefferson. From a tender age his involvement with the emerging sound of techno was assured, attending high school with the infamous 'Belleville three' of Juan Atkins, Derrick May and Kevin Saunderson. "Those guys were in the classes of Belleville before me. I taught myself how to DJ in my last middle school year. We gave parties in high school for our senior group - that's basically how we hooked up, going to school, listening to music and DJing. I remember watching Juan mix with two tape recorders before he even had a mixer. It blew me away." He explains how influences that shaped the future sound of Detroit were to also come from further afield. "Kraftwerk broke out with a style that was way ahead of anything I had ever heard. I mean Kraftwerk blew everybody out of the water. What really topped it off was that they were German guys who were making soulful electronic music - we didn't consider it techno then. We had a jock by the name of Mojo who played 40% European for us, as well as with the rest of the US groups. It just clicked - it was really different. Growing up in Motown it was very easy to hear a soul track every ten minutes, but it was difficult to hear Kraftwerk until Mojo came. He opened our scope as far as the world being really small when it comes to the universal language of music."

As early as 1987 he started releasing tracks that were to be key contributions to the emerging electronic new school. But even today his influence is often overlooked in favour of his school colleagues, Kevin, Juan and Derrick. I wondered if he felt left out or whether he had made a deliberate choice to stay eclipsed from the limelight. "Those guys put more energy in it" he explains. "They graduated from high school to have the opportunity to do everything they did to make their careers big. I chose to stay back because I wanted to start a family and pursue the regular things in life - I really don't feel left out. Just consider that 'The Art of Stalking' came out at the same time a lot of other stuff did, and 'The Groove' as well." He was also somewhat omitted from the credits for Inner City's 'Big Life' - a release that both he and Kevin Saunderson had been jointly responsible for. He openly admits Kevin's efforts in pushing the project worldwide earned him the right to greater public prestige, but an ill-fated deal with Detroit label Paragon caused James' name to be deleted from the group whilst preventing him from releasing any further material for four years. He fulfilled his obligations to Paragon by producing an album, never to be released. But whilst preparing tracks for a time beyond his contractual burden he also helped bring forth new talent like Mark Floyd (Afrogermanic/Chaos) and Chuck Gibson (Perception).

Shortly after regaining his artistic freedom from Paragon he hooked up with the UR crew for the first time. "In 1990 Mike [Banks] and Jeff [Mills] made a track called 'You Can't Deny The Bass'. I did a remix



for those guys for Network. We all met in the studio and kicked it off from there. Shortly after, Mike came to me: 'I'm starting up a label. It's down man, I'm gonna pay my people.' I waited for about three years before I jumped on in 1994, but we were friends long before that. I really respected his music, he respected mine and we never bumped heads."

Along with more classic releases than any long-term techno enthusiast would ever care to recount, UR gained global notoriety throughout the Nineties for their robust ideologies and desire to make a difference to the music scene as a whole. Having been an integral part of the organisation for so long, I felt James was suitably qualified to comment on their militant stance. "I think the difference is that you can be a little man and still hang amongst the ranks with the big men, meaning not following suit with everything that is popular. Do your own thing - that's the number one thing that is important. Not being a person that is always full of drugs, drinking all the time and not having anything constructive to say about anything or anybody. Just keeping the idea real that, hey, this could stop tomorrow. Make the best shit that you possibly can. In Detroit we live in a hard city, hard meaning it is hard to survive. If you don't have a job you can't go living on music alone unless you are doing it massively. The resistance is from majors who want to buy you out at the drop of a dime - not mentioning any names. You're not in this label [UR] to become a massively paid DJ or artist. That's why the discipline, the militance is a way of thinking, not a way of dressing."

'Not mentioning any names'? Undoubtedly a thinly veiled reference to the recent shameless attempt by Sony to rip off DJ Rolando's breath-taking UR track 'Knights of the Jaguar', mutilating it into a commercial trance record. The staunchly independent UR were never going to take this audacious act lying down. 'The reaction was surprise. The message that has been preached by UR has always been 'watch out for the majors'. A lot of people were really upset about it. UR has been around for a long time. It's not as easy as taking candy from a baby. It's not a label you can just walk over because it's small. Speaking for myself, it really made me feel like: 'Wow, there really is a David [as in 'David vs Goliath'] in the world.' Overall it taught everybody a lesson - no matter how small you are, right is right and wrong is wrong."

Despite the global underground uprising that forced Sony to abandon the project, they went on to license the track to BMG who have been pushing it heavily in Ibiza and Spain over the summer. To end on a more positive note, James has been turning his attention to new musical projects outside of the Detroit fold, whilst continuing to make night-strikes across the globe with his funky organic DJing style and ad-lib live sets. He speaks of a planned collaboration with Berlin's Tresor stable schedule for next March ("It will be the first major project I've had outside the Detroit camp"), and with new EP release soon planned on Dark Print, this is one US pioneer who won't be hiding in the shadows.

Visit www.overloadmedia.co.uk for the full interview with James Pennington.

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ROOM 1:

PRANKSTERZ

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CHRIS C

(Mohawk Records, London)

JIM HAVOK

(Havok, Manchester)

RON ATOMISER

(Headcharge, Sheffield)

DARREN SHAMBALA

(Escape from Samsara, London)

SI MCLEAN

JASON ALCHEMIX

TIM SPIN

ROOM 2:

SAM DEEP

MARK C

Z-CATZ

DYLAN DE BUT

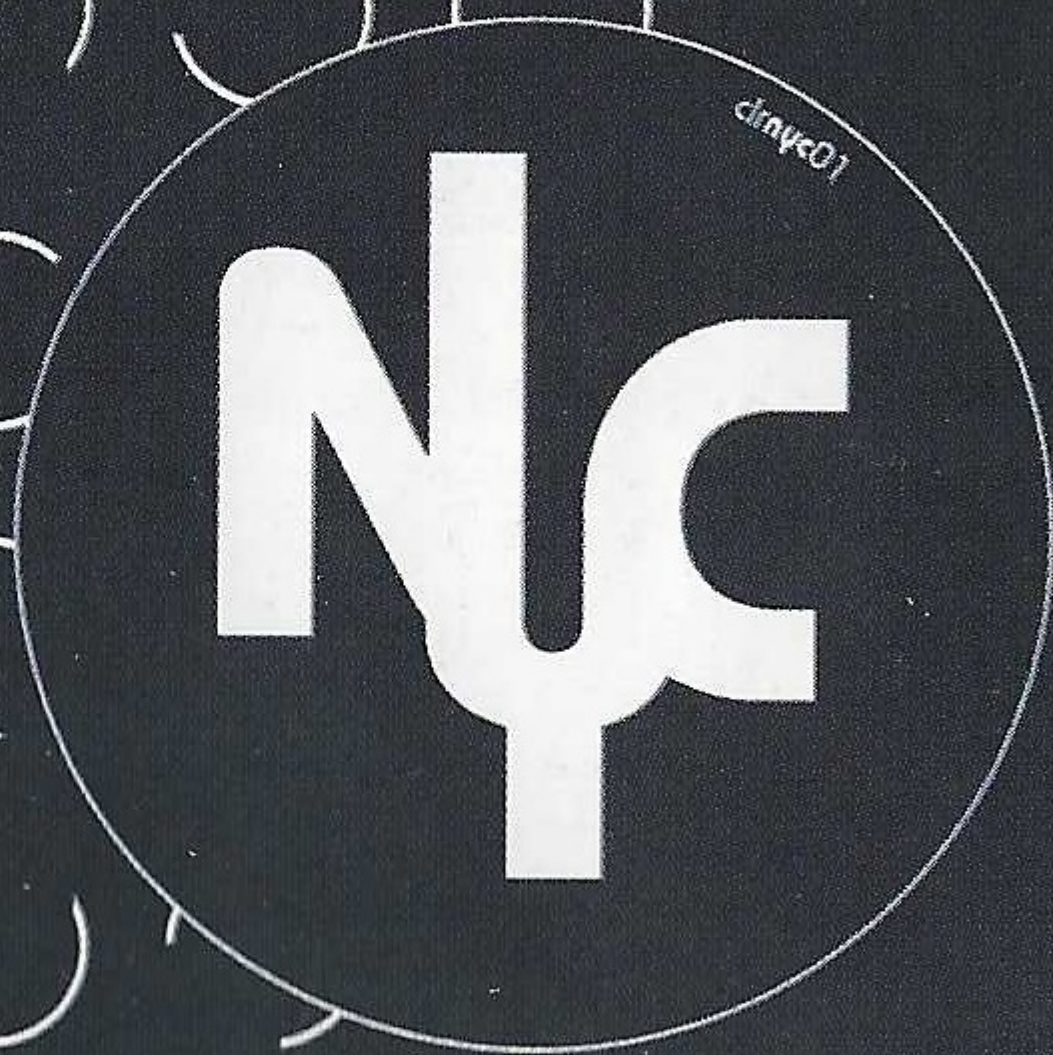
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11.11.00 FUMIYA TANAKA. JAMES RUSKIN 25.11.00 SVEN VATH

RESIDENTS MARK TURNER. JOHN BERRY. DARREN BROOKE